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SATURDAY, DECEMBER 25, 1937.



**THE KING'S YULETIDE GIFT TO ST. PAUL'S: ONE OF THE TWO CHRISTMAS TREES PRESENTED BY HIS MAJESTY ILLUMINATED IN THE FLOODLIT PORCH—THE GLOW CASTING THE SCULPTURES INTO PICTURESQUE RELIEF.**

Following the example of his father, King George V., the King recently presented to St. Paul's Cathedral two large Christmas-trees, which were set up in the floodlit western portico overlooking Ludgate Hill. On the evening of December 18 they were illuminated for the first time with picturesque effect, and it was arranged that they should remain throughout the Christmas celebrations. Our photograph shows one of the trees; the other (not visible here) stood on the left

of the door. His Majesty has also given a Christmas-tree cut from the Sandringham estate to Westminster Abbey, to be placed near the Unknown Warrior's Tomb. It will be lit by candles and hung with toys and gifts for children. It is to remain in the Abbey during the eight days of Christmastide, with a collecting-box close by for contributions to the Infants' Department of Westminster Hospital. This is the first Christmas-tree placed in the Abbey.

PHOTOGRAPH BY ASSOCIATED PRESS.





By ARTHUR BRYANT.

CHRISTMAS—so we are not infrequently reminded—comes but once a year. This, as the authors of "1066 and All That" would say, is possibly to be accounted a good thing! Most of us find even one Christmas a year as much as we can cope with. First there is the shopping. To an unprofessional and misanthropic male, unversed in the joint businesses of shopping and unselfishly considering other people's needs, this unjustly presents itself as an affair of groping in a dazed way through crowded bazaars, seeking for someone in receipt of custom, momentarily disengaged and not too harassed for sane intercourse, to purchase gifts for remote relatives with whose tastes one feels one has long lost all touch. Then there is the nightmare of getting one's own work finished in something like order before the Christmas holiday engulfs one and one's business associates and employees; owing to the fact that everyone else is trying to do so too, labour at this period is apt to assume something of the same flushed condition, as of a man running in a dream, that it does at the end of July before the summer holidays. Exhausted by this battle against the clock, if not permitted the good fortune to remain in one's own home, one sets out on Christmas Eve for the place where one's nearest and dearest have elected to spend the festive season. If one goes by car it appears that everyone else in the world who possesses a car is travelling by the same road, and if by train, that a football crowd rush is about to be re-enacted in the carriages. Whatever zest the adventure of that wintry journey may have had in anticipation, the gilt is usually off the gingerbread long before one arrives. With frozen feet and gasping lungs, laden with parcels and full of vain and mournful recollections of presents forgotten—for all the shops are now inexorably shut till well after Christmas—one staggers out of the cold darkness of a December night into the embarrassed rapture of a cousinly kiss under the mistletoe. By this time one is scarcely in much of a mood for communal festivity.

I will pass over Christmas Day itself. It lasts no longer than any other day. But this cannot be said of Boxing Day. There is nothing to do but eat, and food—for reasons which do one no credit, and which there is no disguising—has by then become painfully unpalatable. To a hungry man, cold turkey is a blessed and appetising fowl. To an overfed sedentary worker, suffering from a surfeit of unwonted plum pudding and mincepies and a raging bilious attack, it is one of the least digestible foodstuffs in the human dietary. Outside it is too dank and chill to go for a walk with any sense of pleasure, and the only thing to look forward to is a repetition of cold turkey in the immediate future, and of the payment of a great

many bills in an only slightly more distant one. Moreover, there is the journey home again, under much the same conditions as one came. And blustering ahead, with their uproarious freight of influenzas, chilblains and pneumonias, are the jolly days of January, February and March. "Hail to thee, North-Easter!"

Such, to a Scrooge, is the English Christmas in this twentieth century of ours, the crown of happiness—if we are to believe our well-assured progressives—of all that man has yet achieved on this planet. "God rest you merry, gentlemen, let nothing you dismay!" 'Tis a rolling, rumbling age and it runs on wheels, and we and our children must needs make merry in the way of our age. But most of us, to our sorrow, have an occasional sneaking Scrooge inside us, and most of us hark back in our

Yet was Christmas ever like this in reality? Was there really more snow on the ground, was the sky more crisp, were fires brighter and more warming, was December beauty more manifest on earth? Materialists will tell us no: matter was much the same in all ages, and they will probably be right. But is it matter that makes a spiritual festival? The essence of a Christmas is to believe in Christ: to believe that on this Blessed day, nineteen hundred and thirty-seven years ago, Christ really did take shape incarnate for the propitiation of human sins and the regeneration and salvation of all mankind. Believe that, with all one's heart, soul and mind, and Christmas Day becomes the most joyous of all feasts and all commemorations.

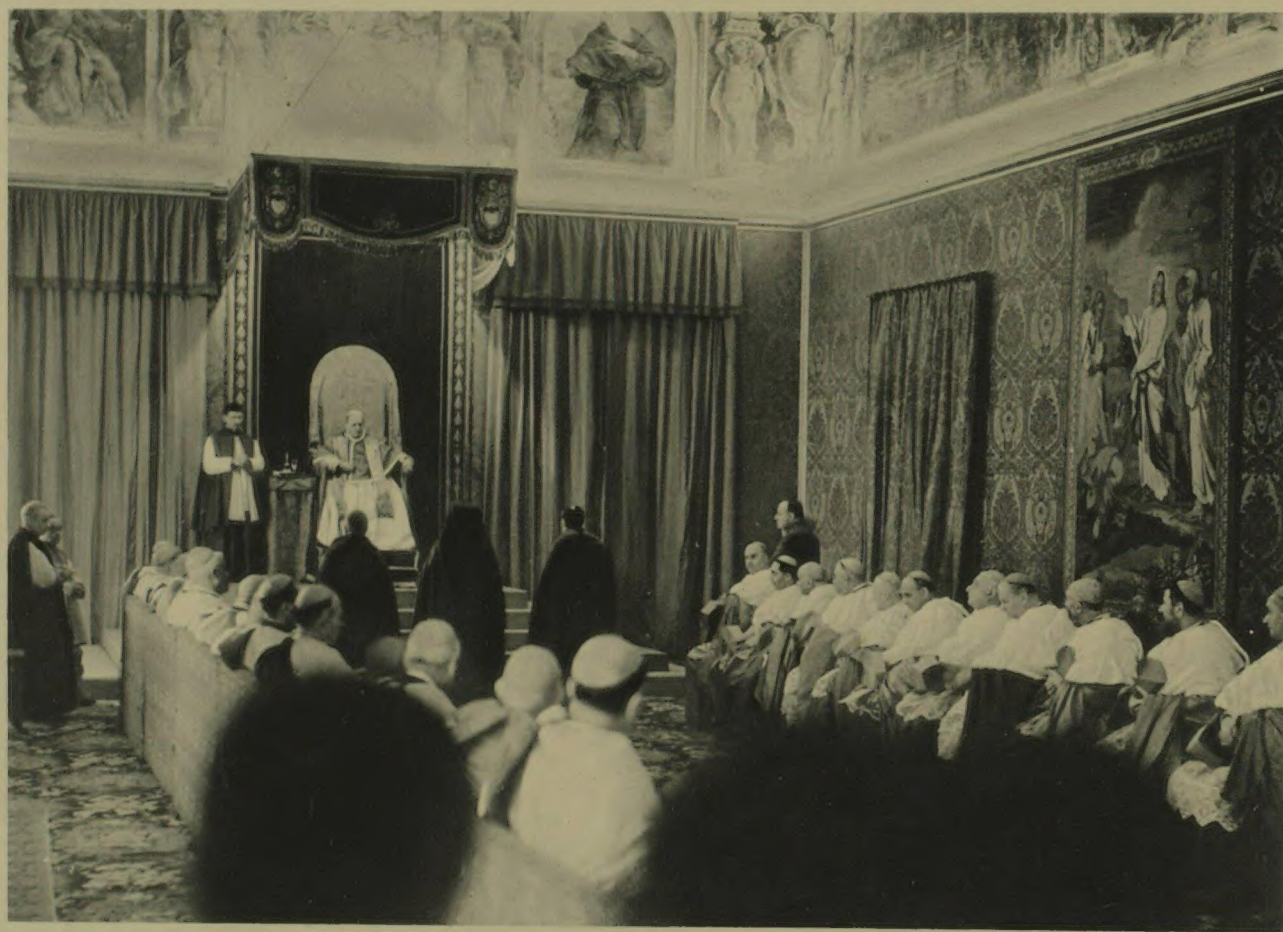
It becomes like the day on which a man suddenly learns that a great shadow threatening him has been miraculously removed: that some evil fate—bankruptcy, death, or loss of a dear one—is not to fall. On such an occasion even grave and sober men have been known to caper and sing for joy. How much more marvellous must that day seem, when salvation has come not for one man alone, but for all men. It is no selfish thanksgiving that we are celebrating, but one for the emancipation of all Adam's seed. No wonder that such a day is set apart for feasting and merry-making and giving of grateful presents—

Make we merry on  
this fest  
*In quo Christus  
natus est.*

And I believe the reason why the Christmases of our forefathers seem so bright and enviable to us is that they truly did believe intensely and almost unanimously in the literal reality of all that Christmas Day commemorates. Believing it, they could not

help being joyful. When they woke on Christmas morning the whole world seemed to be transfigured for them, as it is transfigured, shall we say, for a man who has just become engaged to the object of his adoration. Nothing looked the same; the trees and houses, men and beasts shone with a strange, unwonted brightness; everyone felt in peace and charity with all men. A man was so happy himself that he wanted all other men to share that happiness, publicly and even uproariously.

It was that, and not the consumption of mincepies and plum-porridge, the giving and taking of presents, or even the sight of loved, familiar faces, that made Christmas the wonderful day of human celebration and rejoicing it was, and which we still, in a very different age, try to keep it. It is not only mountains that Faith moves, but human hearts. "Adeste, fideles. . . ."



HOW THE ARCHBISHOP OF WESTMINSTER'S ELEVATION TO THE CARDINALATE WAS OFFICIALLY ANNOUNCED IN ROME: THE POPE PRESIDING AT A SECRET CONSISTORY OF THE COLLEGE OF CARDINALS AT THE VATICAN.

Dr. Hinsley, Archbishop of Westminster, was raised to the Purple at a secret Consistory held by Pope Pius XI. at the Vatican on December 13. After his Holiness had named five new Cardinals (including Dr. Hinsley) and received the assent of the Cardinals present, messengers were sent to the new Cardinals, who were waiting in their respective habitations, conveying to them in traditional form the news of their elevation. Cardinal Hinsley received the announcement at the English College in Rome, where he was staying. On December 15 he received his biretta and cape from the Pope, who praised his missionary work in Africa. On the 16th the ceremonies were completed at a public Consistory with all traditional pomp and solemnity. Cardinal Hinsley, wearing his scarlet robes for the first time in public, along with the other new Cardinals, then received from the Pope the symbolic red hat, indicating that they must defend the Church even to the shedding of their blood. Later, after prostrating themselves in prayer in the Sistine Chapel, the new Cardinals returned and attended a secret Consistory held by the Pope for the ceremony of "closing the mouth"—a sign that they must never divulge the secret affairs of the Church. In our photograph the Pope is seen appointing a new Armenian Patriarch.

secret imaginations to another kind of Christmas which we have never experienced, save in childhood's rapture, but which we believe, improbably enough, our fathers experienced in another age. It appears, in somewhat muddled and very romantic guise, on the outside of our Christmas cards and splashed across the blushing faces of our Christmas magazines. There was snow in it, and crisp, blue skies, and across the dazzling landscape the sound of distant bells—

Church-bells beyond the stars heard, the soul's blood,  
The land of spices, something understood.

And when night fell, the clear stars shone in their glory, and jewelled kings drove ghostlike over the snow, and we sat at our great fires before the Yule log and heard the mummers keep revel under the echoing rafters—

A room! A room for me and mi broom,  
And all mi jovial men behind!  
I must have room, and I will have room,  
All round, this Christmas time.



# THE DETERMINED JAPANESE ADVANCE ON NANKING : 200 MILES IN A MONTH.

DRAWN BY OUR SPECIAL ARTIST G. H. DAVIS.



THE JAPANESE ADVANCE FROM SHANGHAI TO NANKING—AND "INCIDENTS": A PICTORIAL MAP, LOOKING WESTWARDS, SHOWING THE ROUTES TAKEN BY THEIR COLUMNS; AND THE NANKING-WUHU STRETCH OF THE YANGTZE, IN WHICH BRITISH AND UNITED STATES VESSELS WERE ATTACKED.

The Japanese advance from Shanghai to Nanking was made by two main columns; while Japanese naval forces proceeded as far up the Yangtze as possible. The Chinese defensive lines north and south of the T'a Wu Lake and Soochow do not seem to have held up the enemy for long. The strategic position of these lines was not strong, as they were divided in the centre by the T'a Wu Lake, with flanks liable to be turned by movements from the sea or the Yangtze. Indeed, the southern Japanese column, probably composed of troops which had landed at Hangchow Bay, made rapid progress. The chief obstacle offered by the country to military movement—the innumerable small canals—was turned to

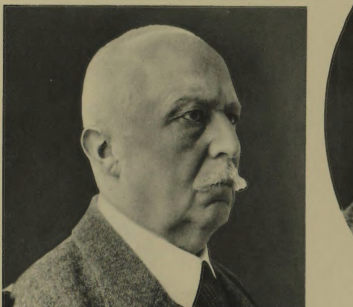
their own advantage by the Japanese, who utilised these waterways for their communications, by means of numerous motor sampans and captured junks. The Japanese captured Nanking on December 13, but, apparently, they got to Wuhu some days earlier. Immediately they were on this stretch of the Yangtze they committed a series of outrages upon neutral shipping which could not fail to have most serious consequences. The sinking of the U.S. gunboat "Panay" took place not far below Taiping (Taipingfu). At a spot between Nanking and Wuhu a concentration of British ships, with the gunboats "Cricket" and "Scarab," were attacked by aircraft, and there were a number of incidents at Wuhu.



EVENTS AND PERSONALITIES OF THE WEEK  
COMMEMORATED BY ILLUSTRATION.

SHOWING THE TIDES NEARLY LEVEL WITH THE TOP OF THE ARCHES: A VIEW OF THE HISTORIC PONTE ROTTO DURING THE RECENT FLOODS.

On December 17 the Tiber nearly reached the level of the floods of 1900 and although, at the time of writing, no official details of the damage done are available, it is believed to be considerable. The Ponte Rotto is the surviving pier of the Pons Amelii which was built in 131 B.C. The two arches which connected it with the left bank were destroyed by a great flood in 1596.



GENERAL LÜDENDORFF.

Chief of Staff to Hindenburg on the Eastern front and subsequently Chief Quartermaster-General on the Western front during the Great War. Died December 20; aged seventy-three. Believed in the value of an intensive submarine campaign. Was dismissed from his post on October 26, 1918. Lived in Sweden until 1919, when he returned to Germany, taking part in the Hitler putsch in Munich in 1923.



THE NEW VICEROY OF ABYSSINIA LEAVING NAPLES: THE DUKE OF AOSTA (SALUTING), WITH THE PRINCE OF PIEMONTE, INSPECTING THE GUARD OF HONOUR IN THE CRUISER "ZARA." The Duke of Aosta (a second cousin of the King of Italy), who was recently appointed to succeed Marshal Graziani as Viceroy of Abyssinia, sailed from Naples in the Italian cruiser "Zara" on December 16 to take up his new post. As he went on board he was saluted with 21 guns. Among those waiting in the cruiser to bid him farewell were the Duchess of Aosta, the Prince and Princess of Piedmont, the Dowager Duchess of Aosta, and other members of the Italian Royal Family. (Photograph by Associated Press.)



WHERE BRITISH FRONTIER DEFENCES HAVE BEEN STRENGTHENED TO PREVENT SINO-JAPANESE AND KOWLOON (OPPOSITE).

A Hong Kong message of December 17 stated that, in view of an expected Japanese attack on the adjoining Chinese province of Kwangtung, the British military authorities were strengthening the 20-mile frontier defences between Kwangtung and the Colony, to prevent Sino-Japanese hostilities crossing into British territory. Our photograph shows a view from Hong Kong (foreground) across Victoria Harbour.



CONTROLLING JAPAN'S WAR EFFORT ON LAND AND SUBORDINATES: STAFF OFFICERS OF THE IMPERIAL. The war in China, with its military, naval and economic aspects, is frequently reviewed at a joint meeting of Staff officers from Imperial Headquarters and Government representatives. Our photograph shows (seated) Prince Kōnyō, the Premier; Lieutenant-General Hajime Sugiyama, Minister for War; Vice-Admiral Mituhara Tōsai, Minister of Marine;

MR. R. W. BINGHAM.

United States Ambassador to the Court of St. James's from 1933. Died December 18; aged sixty-six. Mayor of Louisville in 1907. Became proprietor of the Louisville "Courier-Journal" and the "Louisville Times" in 1915; and gave up the bar. Was Regent of the Smithsonian Institution, Washington. Descended from an ancient Dorset family, Mr. Bingham had a great regard for this country and was a frequent visitor for over forty years.



THE DEMOCRATIC ELECTION OF UNOPPOSED CANDIDATES IN SOVIET RUSSIA: SHOWING (ON THE RIGHT) VOTERS, WITH THEIR PASSPORTS AND IDENTITY PAPERS, AND DECORATED BOOTHS; AND (LEFT) TWO PEASANTS PUTTING



HOSTILITIES ENTERING BRITISH TERRITORY: HONG KONG (FOREGROUND), VICTORIA HARBOUR, PART OF THE BRITISH COLONY.

to Kowloon (centre) and Tai Wan (the further promontory). Beyond Tai Wan is Kowloon Bay, with Kai Tak Airport at the left-hand end and Kowloon Peak beyond. Further left in the background is Beacon Hill. Hong Kong is an island at the mouth of the Canton River, 90 miles south of Canton. The opposite peninsula of Kowloon, on the mainland, was ceded to Britain in 1860 and now forms part of Hong Kong.



HA, BUT EMBARRASSED BY THE ACTIONS OF HEADQUARTERS AND GOVERNMENT REPRESENTATIVES. Vice-Admiral Shimada, Vice-Chief of the Naval General Staff; Vice-Admiral Tanaka, Vice-Chief of the Naval General Staff; Vice-Admiral Tada, Vice-Chief of the Army General Staff; Mr. Akira Kamekida, Chief Secretary of the Cabinet; Vice-Admiral Shikayoshi Inoue, Director of the Naval Affairs Bureau; and Major-General Kazumoto Machinori, Director of the Military Affairs Bureau.



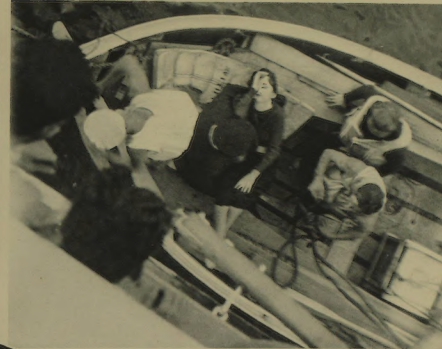
LORD EDWARD GLEICHEN.

Distinguished soldier. A second cousin of King George V. Died December 14; aged seventy-four. Was known as Count Gleichen until 1917, when he relinquished the German title. Took part in the expedition to relieve General Gordon at Khartoum and, subsequently, was a member of missions to Morocco, Abyssinia, and the Sudan. He saw service in the South African War (wounded at Modder River) and in the Great War.



MR. GLYN PHILPOT, R.A.

A noted painter who adopted a modern style. Died December 16; aged fifty-three. Became the youngest Royal Academician at the age of thirty-nine. Studied under Philip Gossett and Jean Paul Laurens. Turned to sculpture for a short time, but in 1932 six pieces sent in to the Academy were rejected. Was appointed a Trustee of the Tate Gallery, which possesses three of his works, in 1935.

PICTORIAL COMMENTS ON MEN AND MATTERS  
IN VARIOUS PARTS OF THE WORLD.

RESCUED AFTER SWIMMING IN SHARK-INFESTED WATERS FOR FIVE HOURS: MISS ELEANOR OFFUTT IN THE LIFEBOAT OF THE "LILLIAN LUCKENBACH."

When the "Lillian Luckenbach," a San Francisco-New York freighter, was some thirty miles north of San Salvador, Miss Offutt fell overboard into the shark-infested sea. The search was hampered by darkness. By some extraordinary chance, Miss Offutt had managed to keep afloat for five hours later was picked up unharmed by the freighter's lifeboat. (Photograph by Associated Press.)



A VIEW OF A POLLING STATION IN THE MOLOTOV ELECTION DISTRICT IN MOSCOW: OBTAINING TWO BALLOT PAPERS AND AN ENVELOPE; (CENTRE) THE CURTAINED THEIR ENCLOSED VOTES INTO THE BALLOT BOXES.



REGISTERING HIS VOTE IN THE LENIN DISTRICT IN MOSCOW: M. STALIN, ACCOMPANIED BY SOVIET LEADERS SETTING AN EXAMPLE, FOLLOWED BY OVER NINETY MILLION PEOPLE. The election of candidates for the Council of the Union and the Council of Nationalities in Soviet Russia was concluded on December 13. The ballot was secret and conducted on democratic lines, the only difference being that all candidates were unopposed. By showing his passport or other identity papers, each voter obtained two forms, and, having filled them in, placed them in an envelope and dropped it in the ballot box. Over ninety-three million citizens were entitled to vote and some ninety million exercised their privilege.



## A WINDOW ON THE WORLD: HAPPENINGS AT HOME AND ABROAD.



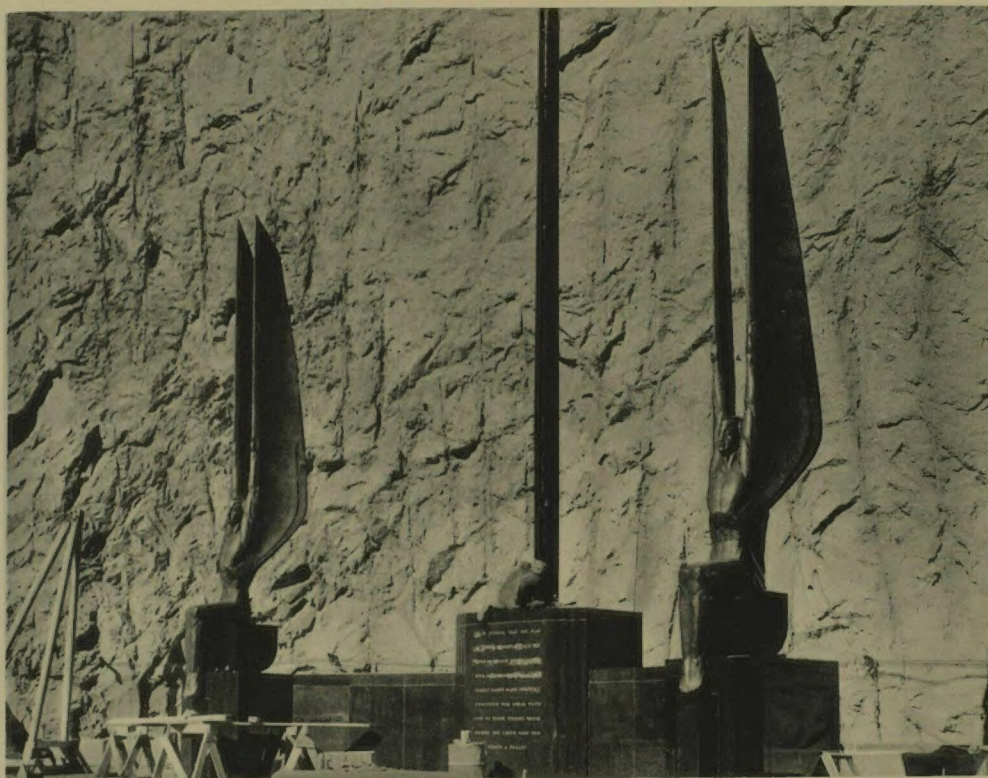
THE NEW HEADQUARTERS OF THE CRICKET CLUB OF INDIA: THE MAGNIFICENT BRABOURNE STADIUM, WHICH WAS OPENED AT THE START OF THE MATCH WITH LORD TENNYSON'S XI.

The Brabourne Stadium, named after the former Governor of Bombay, and erected by the Cricket Club of India as the playing headquarters of the game in India, was opened on the Back Bay reclamation on December 7. The Maharaja of Patiala, President of the Cricket Club of India, presided at the opening ceremony, which was performed by the Governor of Bombay, Sir Roger Lumley. The match between Lord Tennyson's XI. and a Cricket Club of India team followed the opening ceremony.



THE MASTERPIECE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A TERRACOTTA STATUE ATTRIBUTED TO Ghiberti.

This terracotta statue, with the delightfully intimate gesture of the Child clinging to His mother's neck, has been ascribed by Dr. von Bode to the great Florentine sculptor, Lorenzo Ghiberti (born 1378; died 1455), who is best known as the artist of two of the bronze doors of the Baptistery at Florence.



CROWNING THE LABOURS OF THE CONSTRUCTORS OF THE HUGE BOULDER DAM ON THE COLORADO RIVER: THE IMAGINATIVE "FLAGPOLE GROUP."

We illustrate here the "Flagpole Group," the chief decoration of the great Boulder Dam on the Colorado River—the highest dam in the world. The group is set on the safety island at the Nevada end of the crest of the great structure. The central inscription reads: "It is fitting that the flag of our country should fly here in honour of those men who, inspired by the vision of lovely lands made fertile, conceived this great work and of those others whose genius and labour made that vision a reality."—[Photograph, Associated Press.]



ALMOST THE LAST VISIBLE TRACES OF THE OLD VILLAGE OF BATTERSEA TO DISAPPEAR: A ROW OF FOUR HOUSES (INCLUDING SEVENTEENTH-CENTURY WORK) TO BE PULLED DOWN. The row of four old houses in Bridge Road West, Battersea, is being pulled down. Three of them are cottages said to date from the reign of Charles II.; the fourth is a Queen Anne house of superior type. They are almost the last visible traces of the old village of Battersea. In the Queen Anne house there is a room on the ground floor which is panelled from floor to ceiling, and there is panelling in several of the cottages. Attempts were made to save these old houses.



"MILTON'S ELM" AT CHALFONT ST. GILES TO BE CUT DOWN: THE FAMOUS OLD TREE, WHICH INTERFERES WITH ROAD-WIDENING PROJECTS.

It was learned recently that the famous "Milton Elm" at Chalfont St. Giles is to come down, despite a petition appealing for its preservation signed by a thousand people in all parts of the country. This is necessitated by a road-widening scheme. Milton, it may be recalled, stayed at Chalfont from July, 1665, to the following spring, in order to escape the Plague of London.



# TRADITIONAL, BUT LESS ANTICIPATED NOW: DICKENSIAN SNOW SCENES.

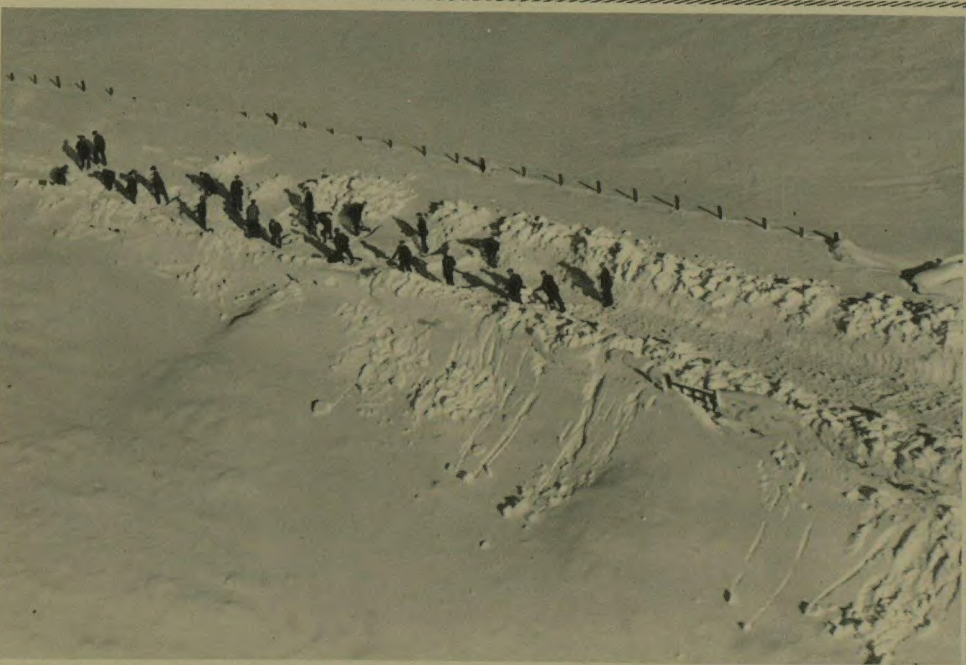
THE Dickensian Christmas, with its frost, its snow and its ice, has almost become a thing of the past and for several years we — and especially those of us who live in town — have known few but "green" Christmasses. Snow and particularly frost may arrive early and so shorten the life of our autumn flowers or come late enough to prolong winter into spring, but the few days preceding and following the festive day are usually mild nowadays and, to the children, disappointing. Our grandfathers certainly have quite a different story to tell; and the recent heavy falls of snow in almost every part of the country must have evoked memories of a vanished England. The village of Thixendale, in the East Riding of Yorkshire, was isolated for a week and the inhabitants had only a day's supply of food and fuel left when lorries arrived with further supplies and the village was again cut off. Maybe, we shall hear of supplies dropped from the air.



AS OUR GRANDFATHERS KNEW IT AT CHRISTMAS-TIME: THE LAKE DISTRICT, WITH ITS HILLS AND VALLEYS COVERED WITH A BLANKET OF SNOW—AN UNUSUAL PHOTOGRAPH TAKEN FROM THE AIR.



SNOW-DRIFTS, AKIN TO THOSE WHICH HELD UP THE STAGE-COACHES, PROVING EQUALLY DISASTROUS TO LORRIES, VANS, AND PRIVATE CARS: AN AIR VIEW OF ONE OF THE ROADS OVER SHAP FELS, WHERE "RESCUERS" HAD TO DIG OUT A PATH.



"RESCUERS" CLEARING AWAY THE SNOW ON A ROAD OVER SHAP FELS IN ORDER TO RESCUE DOZENS OF VEHICLES STRANDED IN THE DEEP DRIFTS—A CONTRAST TO THE USUAL "GREEN" CHRISTMAS TO WHICH WE HAVE BECOME ACCUSTOMED.



RESEMBLING A TRENCH BEING HASTILY CONSTRUCTED IN SOME DEFENSIVE SYSTEM, BUT, IN FACT, A ROAD BEING CLEARED OF TONS OF SNOW: ANOTHER AIR VIEW TAKEN IN THE SHAP FELS DISTRICT.



# THE LAND OF PROMISE.

"GREAT BRITAIN AND PALESTINE": By HERBERT SIDEBOTHAM.\*

By SIR JOHN SQUIRE.

"THIS book does not pretend to be a history of the Mandate, and though it is Zionist in its sentiment it is not written from the Jewish point of view. It continues an argument which I was one of the first to put forward in the early days of the war, and advocates a close alliance between this country and the Zionists as a prime interest of our Imperial policy of peace and progress in the East." Thus, in his preface, does Mr. Sidebotham, who is both "Scrutator" and "A Student of Politics," put his cards on the table. He put the same cards on the table twenty years ago in a book called "England and Palestine," of which he says that "its main argument, blossoming precociously in the forcing-house of war, was confirmed by the Balfour Promise of November 2nd, 1917."

He begins by a sketch of what Palestine, always the Promised Land since Jewry began, has meant to the Jews in history, and then has several chapters tracing the events which led up to the Balfour Declaration. His next section, a small book in itself, shows graphically what the Jews, economically and culturally, have done in Palestine since the war; he then comes to the British Performance; and he concludes with an honest and acute analysis of the Partition Scheme. It is a thoroughly illuminating and systematic book.

Mr. Sidebotham's last chapter is moving and eloquent; his prose rises unaffectedly to the heights: "What is true of most human affairs is especially true of Palestine. The history of the Balfour Promise in these pages has been marked at every stage by some disappointment, and it has seemed best not to attempt to hide it, but to criticise freely where mistakes seemed to have been made. Any standard short of the highest was surely unworthy of the theme. The longing for return to a land of promise is present in some form in every human heart, and a constant consolation of its sorrows, but the Jew is peculiar in that with him this land has a name of geography."

"By the Waters of Babylon. . . When I remember thee, O Zion," those echoes from the lips of lamenting and exiled Jews ring down the centuries and must move any but the stoniest heart. "For more than three thousand years its motive has been recurrent, and for nearly two thousand years it had been denied satisfaction. When the prospect of fulfilment came into view after so long waiting, it was one of the peak moments of history, and not for Jews alone; we are none of us so crowded round with immediate happenings of to-day and yesterday as to be insensible sometimes of standing on an elevation which gives a simultaneous view of the vast backward and forward sweep of human history. Such a moment came with the Balfour Promise. There have been many mightier happenings, but never surely such a vista into the past and into the future, and if an excuse be needed for pitching hopes too high and fusing reality with imagination, it was there in plenty. For as the promise was made in the middle of a war waged, as M. Cambon said in his parallel declaration to Mr. Balfour's, to defend a people wrongfully attacked, so of all the wrongs to nationality this denial of nationhood to the Jews was the oldest and most tragic. When the promise was made, the trustee was not chosen, but its impulse had come from

not to know upon which leg he is standing. Here he appears to adopt the view—and God knows almost the whole of the British public would agree with him—that it was the invasion of Belgium which precipitated us into the war; elsewhere he seems to underrate that motive and, forgetting the crucial affair of the break-up of the rickety Austrian Empire, to trace the war, historically, to the Turkish Question. His main argument, however,



TYPICAL YOUNG PIONEERS WHO ARE HELPING TO MAKE THE ZIONIST IDEAL AN ACCOMPLISHED FACT: CHILDREN PARADING FOR THE FESTIVAL OF "THE NEW YEAR OF THE TREES."

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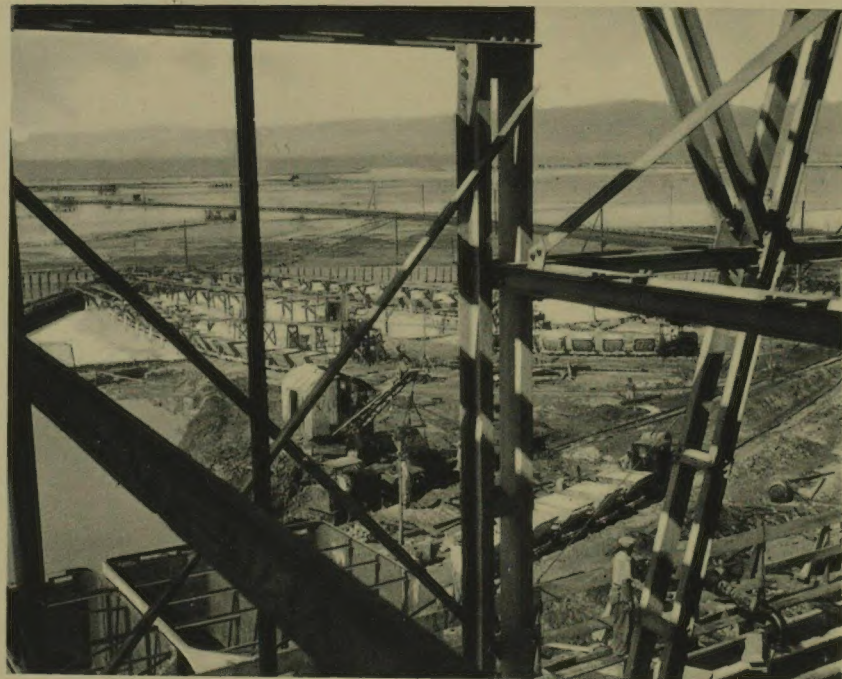
is clear; we made a promise to the Wandering Jew, and we ought to keep it.

We live in a world loud with the rending of treaties; a world in which it sometimes

with immense enthusiasm by Jews in every country in which they were free to express a favourable opinion" (and they examined it no more closely, alas! than my humble self, who signed a petition for its promulgation), ran: "H.M. Government view with favour the establishment in Palestine of a National Home for the Jewish people, and will use their best endeavours to facilitate the achievement of this object, it being clearly understood that nothing will be done which may prejudice the civil and religious rights of existing non-Jewish communities in Palestine, or the rights and political status enjoyed by Jews in any other country."

Perhaps no better formula could have been framed; but it does essentially rather state a problem than propound a solution. The whole essence of that problem lies in the reference to the civil rights of non-Jewish communities. What is that meant to cover, and who is to be judge of those rights? If "the non-Jewish communities" are to define their own rights, which the Arabs maintain, Jewish immigration ceases, and the National Home idea goes by the board. With two irreconcilables in conflict, it became the duty of the Mandatory Power to arrange such a compromise as would be least unpalatable to both parties. It took the British Government twenty years to come to the conclusion that the only hope lay in the partition of the country. The moment that was announced, the extremists on both sides were enraged. Yet Mr. Sidebotham holds, reluctantly, that to a modified scheme of partition we must in the end come, and if so, in the last resort, we should have to impose it.

We took on the job, and we shall have to carry it through, is his contention. But it is bound to be a difficult passage. Those who argue that it ought not to be difficult for two Semitic races to get on together ignore the fact that there is more in it than a difference of religion. Until the post-war immigration, Jerusalem was a mediæval town, and the country as a whole had changed little since Biblical times. Even to-day the traveller in the rocky hills of Judæa, thick with anemones, and traversed by parties on donkeys looking like pictures of the Flight into Egypt, can imagine (except when a lorry passes) that he is in a



ONE OF THE LARGEST JEWISH INDUSTRIAL UNDERTAKINGS IN PALESTINE: THE POTASH WORKS ON THE DEAD SEA, WHICH ARE EXPECTED TO HAVE AN ANNUAL OUTPUT OF SOME 25,000 TO 30,000 TONS IN THE NEAR FUTURE.

Photograph reproduced by Courtesy of the Zionist Organisation.

hardly seems worth while to make an international agreement, the prevailing view in many quarters being that agreements need only be abided by so long as they suit the parties concerned. That is not the view of the British people; there may be a few cynics amongst us, but, from top to bottom, the ordinary Englishman holds that if we have passed our word we ought to keep it, come what may. The trouble about

completely changeless land. But at Tel-Aviv and Haifa, great new towns have sprung up; outside the walls of Jerusalem there is a vast modern suburb with up-to-date hotels; and industrial and agricultural development on modern lines is proceeding rapidly in all suitable areas. The immigrant Jew, unlike the old inhabitants who beat their breasts and mutter by the Wailing Wall, is a man of the West, and all for change and the future; whereas, the civilisation of the Moslem Arab was essentially static; the conflict is between two ways of life, and we are the policemen who have to assuage its violence.

So far, as Mr. Sidebotham points out, the Jews have certainly not displaced the "non-Jewish communities"; if the Jewish population has increased so has the Arab. But there is a limit to expansion. The country is only as large as Wales, and much of it is sterile; there are nearly twenty million Jews in the world, and Palestine will never have room for more than a tithe of them. "But in Palestine, small though it be, there is at least room for the miracle of the ages to continue. There the message of the Jew to the world will persist; it can gather strength by contact with a soil and a country of its own, and there can be a new flowering of the Jewish genius when it is no longer a graft but has its own roots free from the danger of absorption and persecution that threatens it when it is parasitic on another civilisation."



COMMEMORATING THE AUTHOR OF THE PROMISE THAT THE BRITISH GOVERNMENT VIEWED WITH FAVOUR THE ESTABLISHMENT IN PALESTINE OF A NATIONAL HOME FOR THE JEWISH PEOPLE: THE BALFOUR FOREST, ORIGINALLY BARREN, DESOLATE HILLSIDE, WHICH FORMS PART OF THE AFFORESTATION SCHEME IN PALESTINE.

Photograph reproduced by Courtesy of the Zionist Organisation.

Great Britain, and it was Great Britain's victory in battle that made it possible to carry it out."

It had been better had Mr. Sidebotham stuck firmly to that kind of appeal, and not confused the issue by talking of British interests. Not only in this regard does he seem

this particular promise is that it was a very cloudy promise, and nobody quite knows how we can best keep it. It was made in "the Balfour Declaration," and Lord Balfour, though entirely sympathetic to the Jews, was an expert on the tight-rope, and quite willing to tide over an emergency with phraseology (though it was not his own). The project looked all right at first sight, but would not bear close examination. The formula, which "was received

\* "Great Britain and Palestine." By Herbert Sidebotham. With 13 Illustrations and 4 Maps. (Macmillan; ros. 6d.)



# BETHLEHEM BELLS TO BE BROADCAST: THE CENTRE OF CHRISTMAS THOUGHT.

AT this season the thoughts and aspirations of all Christendom turn towards Bethlehem. On Sunday afternoon (December 26) part of the annual Nativity ceremonies there, including the Bells of Bethlehem, will be broadcast throughout the Empire and America. The Church of the Nativity was built by Constantine the Great, in the fourth century, over a grotto long held sacred as the birthplace of Jesus. In the fifteenth century the church roof was reconstructed with English oak and lead sent out by Edward IV. The great doorway was walled-up at a time when it was feared that infidels might ride into the church to slay the worshippers. Nowadays, on Christmas Eve a carol service is held in the courtyard, arranged by the Anglican Bishop of Jerusalem. Many old houses in Bethlehem are built over caves, in which animals are stabled, while the family lives above.



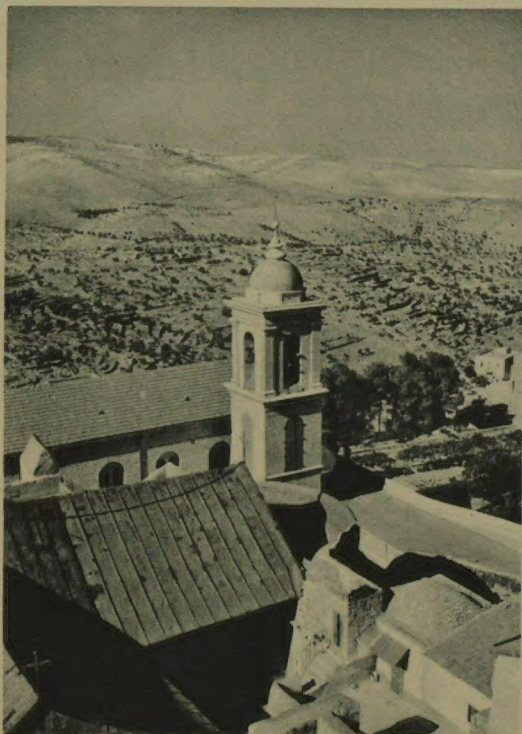
MODERN BETHLEHEM AS IT APPEARS AT THE PRESENT DAY: THE NEWER PART OF THE CITY, WITH ITS SQUARE WHITE HOUSES, MONASTERIES AND CONVENTS, LOOKING OUT OVER SUN-BAKED TERRACES.



SHOWING THE TERRACED GARDENS WHICH ARE A NOTABLE FEATURE OF THE MODERN CITY: ANOTHER GENERAL VIEW OF BETHLEHEM AND ITS WHITE HOUSES.



WHERE A CAROL SERVICE IS HELD ON CHRISTMAS EVE: THE ENTRANCE TO THE CHURCH OF THE NATIVITY, SHOWING THE GREAT DOORWAY, WHICH WAS WALLED-UP TO PROTECT WORSHIPPERS.



CONTAINING THE BELLS OF BETHLEHEM, TO BE BROADCAST ON CHRISTMAS SUNDAY: THE CHURCH OF THE NATIVITY—SHOWING THE FAMOUS BELFRY.



LOOKING TOWARDS THE HILLS WHERE "SHEPHERDS WATCHED THEIR FLOCKS BY NIGHT": A VIEW FROM THE BELFRY OF THE CHURCH OF THE NATIVITY.



OLD HOUSES IN BETHLEHEM: SOME OF THE BUILDINGS THAT DATE FROM THE CRUSADES, AND HAVE SINCE BEEN IN CONTINUOUS OCCUPATION.



## "PANTOMIME" IN PEKING: THE LION DANCE AS GIVEN BY TEMPLE GUILDS.



LEADERS OF A TEMPLE GUILD WHICH PERFORMED A LION DANCE AT A PRIVATE HOUSE IN PEKING: THE MEN POSING WITH THEIR MASKS AND BANNERS.



PREPARING FOR THE LION DANCE: A PHOTOGRAPH SHOWING HOW THE ANIMAL IS FORMED BY TWO MEN; THE FOREMOST WEARING THE ORNATE MASK.



SHOWING THE FRONT AND BACK VIEW OF THE BRILLIANTLY COLOURED MASKS WORN BY THE PERFORMERS: A STAGE IN THE LION DANCE.



RESEMBLING DRAGONS RATHER THAN LIONS: THE LION-DANCERS READY TO PERFORM—NOTE THE CROUCHING POSITION OF THE REAR MAN.



THE "BACK LEGS" OF ONE OF THE LIONS FALLING DURING THE DANCE—A MISHAP CAUSED BY THE EXTREMELY RAPID MOVEMENTS OF THE DANCERS.



ONE OF THE "LIONS" RESTING DURING THE DANCE—THE LIFE-LIKE POSITION OF THE "PAWS" SHOULD BE ESPECIALLY NOTED.

Peking, now the seat of a provisional Chinese Government set up by the Japanese, impresses the visitor as being a city of lions. At the gates of palaces, temples and private houses, in parks and gardens, thousands of these animals of every size and "heraldic" variety can be seen peacefully sitting on their pedestals. Another, and more lively, species of "lion" wanders through the town and the surrounding villages performing a kind of acrobatic dance at temple fairs and on various other festive occasions. The lion has played an important rôle in Buddhism

for many hundreds of years and these lion dances were probably introduced into China from India during the Tang dynasty (618-906 A.D.). Among the dancers of Peking, professional groups, consisting of acrobats and similar performers, have to be distinguished from the regular temple guilds traditionally cultivating this old custom mainly "for art's sake." The photographs on these two pages show the display given by one of these guilds in a private house in Peking at which they had been invited to perform. Their "lions" were made in the old-time

(Continued opposite.)

## WEARING BRONZE BELLS TO SIMULATE ROARING: LION-DANCERS OF PEKING.



THE "LIONS" BEGINNING THEIR DANCE, THE MOVEMENTS OF WHICH ARE EXTREMELY RAPID AND NATURAL: A PERFORMANCE, PROBABLY INTRODUCED FROM INDIA DURING THE T'ANG DYNASTY, GIVEN BY A BUDDHIST TEMPLE GUILD IN THE COURTYARD OF A HOUSE IN PEKING.



SHOWING (ON THE RIGHT) THE BIG BRONZE BELLS, WORN ROUND THE NECK, WHICH SIMULATE A LION'S ROAR, AND THE CLOTH "CLAWS" ON THE FEET: RESTING LION-DANCERS WEARING THE TRADITIONAL YELLOW, RED, AND GOLD MASKS.

(Continued.) style, which is rapidly being replaced by cheap, modern imitations made from cardboard and straw. The gorgeously coloured masks in yellow, red, and gold, with flying manes, rolling eyeballs, and flapping ears, provided a wonderful spectacle. The skill of the two men inside each "skin" was most admirable, their

movements being extremely rapid and life-like. The "roaring" was done in a deafening manner by means of the rows of big bronze bells worn around the necks of the mighty animals. Although, probably, the dancers have never had opportunity to study a lion's movements, it is remarkable how natural their attitudes are.



## HAN DYNASTY ART AS DEVELOPED IN INDO-CHINA.

NEW DISCOVERIES IN NORTHERN ANNAM: EVIDENCE FROM HAN TOMB DEPOSITS REVEALING LOCAL INFLUENCES (CHAM AND "INDONESIAN") ON CHINESE CRAFTSMANSHIP OF THE HAN PERIOD (THE TWO CENTURIES BEFORE AND AFTER CHRIST).

By PROFESSOR O. JANSE, Corresponding Member of the French School of the Far East and Leader of the Expedition to Northern Annam. (See Illustrations on pages 1143, 1144, 1145, and 1146.)

AS I have already had occasion to explain in *The Illustrated London News* (for July 13 and Dec. 28, 1935, and March 7, 1936), during the years 1934-1935 I had undertaken an archaeological excavating campaign in Indo-China, the products of which were exhibited in the Cernuschi Museum in Paris, then completely reorganised by its Conservator, M. R. Grousset. The principal object of that first expedition was to study Chinese civilisation and its evolution on Indo-Chinese soil during the first thousand years after Christ.

Tonkin and Northern Annam were then under the domination of the Han Dynasty. In the course of my first mission, I had disinterred not only numerous objects typical of Chinese industry in the Han period, but in addition I had the good luck to discover in Thanh-hoa (Northern Annam) a group of antiquities which undoubtedly exhibited local influences which Chinese industry had undergone at the beginning of our era. On the invitation and under the auspices of the French School of the Far East and the Paris museums, I again made my way to

period discovered in Indo-China. Generally, the vaults were enclosed in a mound of earth (Figs. 4 and 5). Several of the monuments excavated were intact and contained considerable funerary furniture. We not only found numerous articles of purely Chinese manufacture, such as vases, mirrors, clasps, fittings in the form of monsters' heads, and so on, but likewise objects pointing to local influence on Chinese industry, and at times suggesting "Indonesian" art and that of the Kingdom of Champa, to which ancient Chinese texts give the name of Lin-Yi.

Among these latter objects we may mention, in the first place, the curious bronze statuette (Figs. 26 and 29), which reproduces an obese person kneeling, a non-Chinese type, holding in his right hand a rod on which a snake seems to be gliding. Apart from a large belt, the personage wears no other clothing. The head is broad, the hair woolly, the eyes prominent, the lips thick. The chin is covered with a very short beard. The neck is wide and thick. A curious point is that from the top of the head a cylindrical object emerges, encircled by two ledges and having a longitudinal hole through it. This cylinder appears to be of another alloy different from that of the rest of the statuette. From the attitude, the close-curl hair, the broad head, and the protruding stomach girt by a wide belt, this statuette, like the one which I discovered in 1935 at Lach-Truong (see *The Illustrated London News*, March 7, 1936), presents some affinities with a stone statue (Fig. 2) found at the Cham site of Dong-Duong (Province of Quang-nam), Southern Annam, and attributed to the ninth or tenth century of our era. Some statues, called "Cham prisoners" or "black princes" (in stone), in the tomb known as that of the Eunuch, near the Pagoda of Lim (Bac-ninh), Tonkin, present some affinities with the kneeling figures (of bronze) which we exhumed in Thanh-hoa. Different Annamite pagodas, dedicated to the memory of an emperor or a prince, often contain similar statues, but made of wood (Fig. 3). We may point out, on the other hand, that the grave at Lach-Truong, which contained the statuette reproduced in *The Illustrated London News* of March 7, 1936, was associated with a small bronze figure

(about 3½ to 5 ft.) in height, but some are larger. Thus, for example, one of the rooms in the first grave excavated at Dong-tae (Fig. 1) measured no less than 3'60 m. (nearly 12 ft.) in height. This is indeed the highest funerary structure of the Han

which held in its hands a *linga*, an attribute of cult often reproduced in Cham art (see *The Illustrated London News*, July 13, 1935, p. 52, left centre photograph). I do not deny the possibility that all these bronze statuettes may have been made by Chinese artists, but the Cham influence is indisputable.

Fig. 16 suggests the idea of a spittoon, a utensil employed above all by people who chew the betel-nut. This custom is not a Chinese one, but is very widespread among the Chams. The saucepans with twisted handles of the type seen in Fig. 22, of which we found numerous specimens both of bronze and terracotta, have not, so far as I know, been reported among the finds of the Han period, made in China or Korea. A bronze saucepan of this kind, however, forms part of the Cham Treasure of Bon Panthieng (Southern Annam). It is possible that tripods of the



2. DATING FROM THE NINTH OR TENTH CENTURY A.D.: A STONE STATUE FOUND ON THE CHAM SITE OF DONG-DUONG, QUANG-NAM, SOUTHERN ANNAM, REPRESENTING A FIGURE ANALOGOUS TO THAT SHOWN IN FIGS. 26 AND 29.

Indo-China, at the end of 1936, with the object of studying more closely, by new excavations, this curious "Indo-Chinese" civilisation.

After eight months of work, I am happy to be able to put briefly before readers of *The Illustrated London News* the first results of this second mission. If the latter has already been as fruitful as my campaign two years ago, I owe this in the first place to M. G. Coedès, the eminent Director of the French School of the Far East, who followed my work with constant kindness. We concentrated our efforts on the province of Thanh-hoa (Northern Annam), where I received very valuable support from M. A. Lagrèze, the distinguished and energetic French Resident in Thanh-hoa.

To begin with, I resumed our excavations of the necropolis situated on that vast plain which extends round the village of Lach-Truong (see *The Illustrated London News*, July 13, 1935, and March 7, 1936), and in which we had opened about twenty Chinese tombs. Then we successively transferred our excavating equipment to the region of Thung-thône, between Thanh-hoa town and the well-known bathing resort of Sam-son, to Yen-bien, 7 kilometres [about 4½ miles] west of Thanh-hoa town, to Dai-khoi, to Dong-tae and to Tam-thô in the Division of Dong-son, and finally to Bim-son, near the frontier of Tonkin.

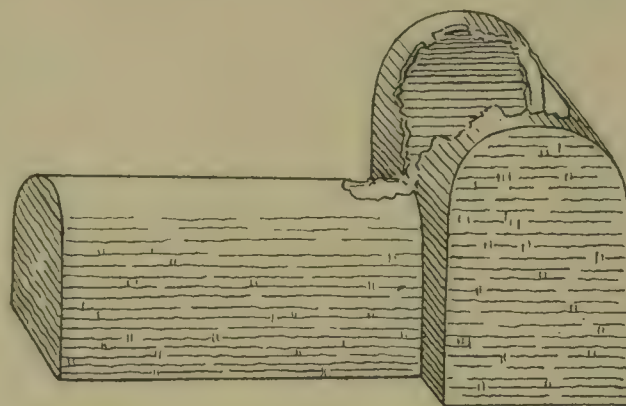
In all these localities we excavated Chinese tombs to a total number of forty, and (at Tam-thô) several potters' kilns of the Han and the Sung periods. In this article I speak only of our tomb excavations. The study of the kilns will be reserved for another description later. The tombs which we excavated are generally in the shape of a semi-cylinder (Figs. 6, and 7) and they sometimes exhibit externally, near one end, a step. The tomb, in some few instances, comprises two semi-cylindrical structures arranged parallel to each other (Fig. 6).

The vaults inside are often provided with one or more arches, which divide the structure into two or three compartments. Most of these vaults measure only six to seven metres (about 20 to 23 ft.) in length by 1 or 1½ m.



3. OF THE TYPE KNOWN AS "CHAM PRISONER": A KNEELING FIGURE, CARVED IN WOOD, FROM THE PAGODA OF YEN-HOACH, THANH-HOA.

These wooden statues of recent date, found in numerous Annamite pagodas, show certain affinities with the bronze statues of the Han period (the two centuries before and after Christ) found by the expedition in Thanh-hoa. (Compare Figs. 26 and 29 and "Illustrated London News," July 13, 1935, page 52, lower left, and March 7, 1936, page 395.)



1. SHOWING THE STRUCTURAL FORM OF A BRICK TOMB FOUND AT DONG-TAE, DONG-SON, IN THE PROVINCE OF THANH-HOA: A DIAGRAMMATIC DRAWING.

type shown in Fig. 9 must be considered as peculiar to Southern China and to Indo-China under Chinese influence.

We may point out, on the other hand, that we found in several Han tombs numerous specimens of beads of different substances (cornelian, rock crystal, amber, and so on). According to Chinese annals (for example, the *Sin T'ang Chou CCXXII. 19, a*)<sup>1</sup>, the Cham kings sent amber to their Chinese suzerains. Although geological treatises are silent as to the existence of amber in Indo-China, it appears that amber (that is, fossil resin) does exist in Southern Annam.<sup>2</sup>

Thus it has been shown that we have some examples of objects which present features of Cham character. We must also mention among our finds certain pieces which show that the art called "Indonesian," known in particular by objects found in Tonkin and Northern Annam,<sup>3</sup> especially near the hamlet of Dong-son (see *The Illustrated London News*, Dec. 28, 1935), exerted some influence on Chinese industry in Tonkin and in Thanh-hoa.

The ewer with a lip in the form of an elephant's head (Fig. 11) furnishes an example. This object belongs to a group of vases found in Chinese graves at Tonkin (during excavations there by Messrs. Parmentier and Goloubew) and the prototype of which is perhaps to be sought for in "Indonesian" industry. The circles and tangents which ornament one of these vases constitute a specially typical motif of "Indonesian" art. Indeed, we very often found this decoration on drums and plaques known as "armure," exhumed in the "Indonesian" necropolis of Dong-son (see *The Illustrated London News*, Dec. 28, 1935). On the other hand, it is obvious that the decoration on certain metallic mirrors of the Han period, and also other objects (for example, the circular tray reproduced in my "Preliminary Report" in the *Revue des Arts Asiatiques* (Vol. IX., fasc. 3, Pl. LIV.), show that the Chinese artist did not hesitate to borrow certain decorative motifs from "Indonesian" art.

Furthermore, it is curious to observe that the necropolis of Lach-Truong has supplied several stone hatchets or hoes of the so-called "shoulder" type. Now, these tools, primitively, at any rate, were peculiar to the Môn-Kmers, a race to which very probably both the Chams and the "Indonesians" were related. It is not possible to enumerate in this article all the proofs which speak in favour of our hypothesis, according to which Chinese craftsmanship of the Han period in Tonkin and in Thanh-hoa presents at times a decorative style with Cham and "Indonesian" affinities. We propose, however, to take up these problems again and study them in greater detail in a work in preparation which will be published by the École Française d'Extrême Orient. It is quite probable that this domain of art likewise extended to Southern China, where it is possible to detect, far beyond the Han period, an "Indonesian" sub-stratum.<sup>4</sup>

In this connection, we should no doubt be tempted to wonder whether it is not rather on the side of the "Indonesians," or among the "Dong-sonians," that the ancestors of that marvellous people, the Chams, are to be looked for. As I have endeavoured to prove, the excavations which we have just carried out raise several problems. Perhaps Indo-Chinese soil will, by further investigations, yield up evidence which may contribute to solving these problems.

1. According to G. Maspero's "Le Royaume de Champa" (Paris, 1928), p. 4.

2. Oral communication from Miss M. Colani (Hanoi).

3. See in this connection V. Goloubew, "L'âge du bronze au Tonkin et dans le Nord Annam," in the "Bulletin of the French School of the Far East," Vol. XXXI., and our article: "Un groupe de bronzes, propres à l'Extrême-Asie méridionale," in the "Bulletin of the Museum of Far Eastern Antiquities," Vol. III. (Stockholm, 1931).

4. See M. Granet's "Danses et légendes de la Chine ancienne" (Paris, 1926).



## SCENES OF INDO-CHINESE DISCOVERIES: HAN TOMBS; OFFICIAL VISITS.

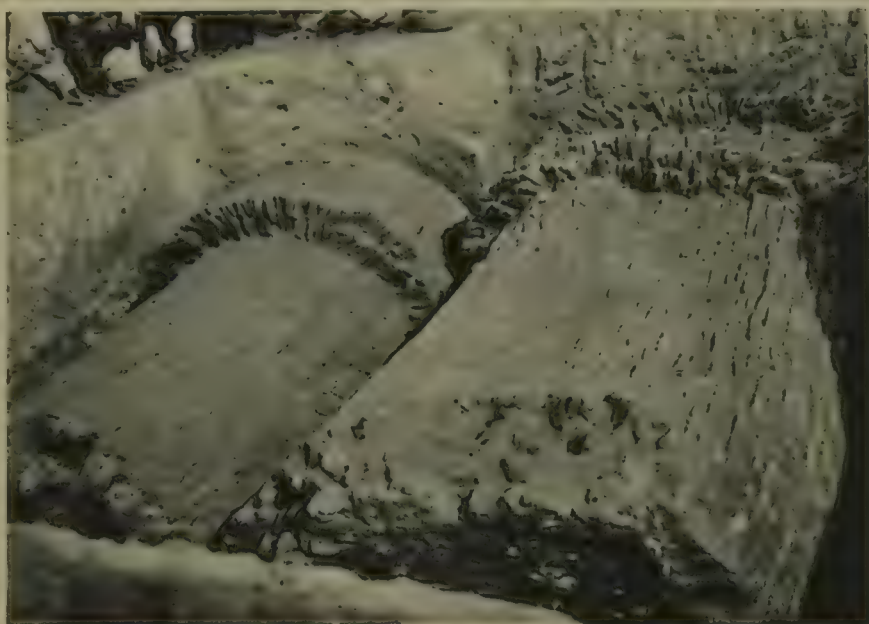
PHOTOGRAPHS BY THE FRENCH SCHOOL OF THE FAR EAST EXPEDITION. (SEE ARTICLE ON THE OPPOSITE PAGE.)



4. ONE OF THE ARCHEOLOGICAL SITES IN INDO-CHINA THAT YIELDED DISCOVERIES ILLUSTRATED IN THIS NUMBER: A TYPICAL TUMULUS ENCLOSING A HAN TOMB AT HOANH-CHUNG, HAN-LOC, THANH-HOA.



5. NATIVE PARASOL-BEARERS AWAITING THE ARRIVAL OF THE GOVERNOR-GENERAL OF INDO-CHINA TO WITNESS A TOMB EXCAVATION: CEREMONIAL PREPARATIONS BESIDE A TUMULUS AT BIM-SON, HA-TRUNG, THANH-HOA.



6. TWO CHINESE TOMBS TOGETHER IN ONE TUMULUS—THE LEFT-HAND TOMB CONTAINING A RICH STORE OF FUNERARY FURNITURE: AN EXCAVATION WITNESSED BY AN EX-MINISTER AT HOA-CHUNG, QUANG-XUANG, THANH-HOA.



7. THE TYPICAL FORM OF A HAN TOMB, LOOKING RATHER LIKE A SECTION OF A GIGANTIC TREE-TRUNK: AN INTACT BURIAL, AFTER EXCAVATION, AT YEN-HAN, HAN-LOC, THANH-HOA.



8. SHOWING FUNERARY DEPOSITS IN SITU AS FOUND, AMONG THEM (IN CENTRE FOREGROUND) A TERRACOTTA MODEL OF A HOUSE (OF THE TYPE ILLUSTRATED ON PAGE 1146): AN OPENED TOMB AT LUC-TRUE, HAN-LOC, THANH-HOA.

The conditions of excavation work in Indo-China are vividly revealed by the above photographs, which also show very clearly the structural character of Han tombs, as well as the nature and disposition of the funerary furniture deposited in them at the time of burial. As we learn from a descriptive note on Fig. 5, the tumulus there shown was excavated in the presence of M. Breire, the French Governor-General of Indo-China, whose arrival was attended with a picturesque display of

banners and ceremonial parasols. Another French official, M. Justin Godart, a former Minister, accompanied by his wife, witnessed the excavation of the pair of tombs shown in Fig. 6. Several terracotta models of houses, such as that seen in the foreground of Fig. 8, will be found among our illustrations on page 1146. They throw an interesting light on the domestic architecture of the period to which they belong and include both elaborate structures and small dwellings.



# HOUSEHOLD EQUIPMENT OF ANCIENT TIMES IN INDO-CHINA, FOUND IN HAN TOMBS.



9. POTTERY TRIPOD, METAL AND PROBABLY USED EXCLUSIVELY FOR FUNERARY PURPOSES: A GLAZED TERRACOTTA TRIPOD FROM A TOMB AT LACH-TRUONG, IN THE PROVINCE OF THANH-HOA.



10. AN EXAMPLE OF BYGONE METHODS OF LIGHTING IN INDO-CHINA: A LAMP MADE OF GLAZED TERRACOTTA DISCOVERED IN A TOMB AT BIN-SON, HA-TRUNG, THANH-HOA.

# COOKING, LIGHTING, AND PERFUME-BURNING; A SPITTOON; AND A MODEL OF A CISTERN.



11. DECORATED WITH AN ELEPHANT-HEAD: A TERRACOTTA VASE FOUND IN A TOMB AT HOANG-CHUNG, HAN-LOC, THANH-HOA, AND SHOWING LOCAL INFLUENCE ON CHINESE ART.



12. THREE VESSELS OF REDDISH TERRACOTTA DISCOVERED TOGETHER (AS SHOWN IN FIG. 14) IN A TOMB AT THOCTAI, QUANG-XUONG, THANH-HOA: A POT, A PERFORATED STEAMING-POT, AND A LID.



13. A TERRACOTTA MODEL OF A WATER-CISTERN, WITH A STAIRWAY INSIDE LEADING TO THE WATER-LEVEL, OF A TYPE STILL COMMON IN ANNAM: FROM A TOMB AT YEN-SHIE, QUANG-XUONG, THANH-HOA.



14. SHOWING THE ACTUAL POSITION IN WHICH THEY WERE DISCOVERED IN A TOMB: THE SAME THREE VESSELS (A POT, A STEAMING-POT, AND A LID) SEEN ABOVE IN FIG. 12.



15. WITH A PERFORATED LID SURMOUNTED BY A FIGURE OF A BEAST: A PERFUME-BURNER MADE OF GLAZED TERRACOTTA, DISCOVERED IN A TOMB AT BIN-SON.



16. SUGGESTING THE IDEA OF A SPITTOON—A VESSEL USED ESPECIALLY BY PEOPLE THAT CHEW BEETLE-NUT: A TERRACOTTA VASE FROM A TOMB AT LACH-TRUONG, IN THANH-HOA.

# ANCIENT CHINESE RELICS FROM INDO-CHINA: TERRACOTTA VESSELS; AND RARE SKELETAL REMAINS FOUND IN A BRONZE BOWL.



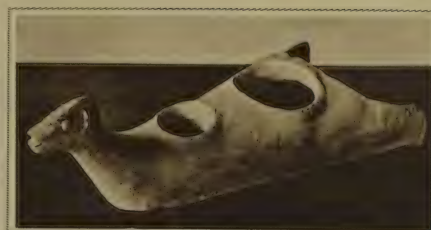
17. DECORATED WITH A REALISTIC HEAD OF A COCK: A TRIPOD MADE OF WHITISH TERRACOTTA DISCOVERED IN A TOMB AT QUI-CHAP, HAN-LOC, IN THE PROVINCE OF THANH-HOA.



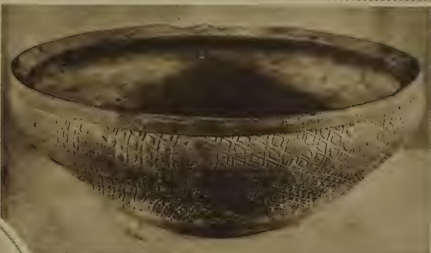
18. SIMILAR TO VESSELS USED IN BALI DURING PROCESSIONS: A PERFUME-BURNER IN GREYISH TERRACOTTA, WITH A PLATE FOR RESERVE MATERIAL, FROM A TOMB AT THOCTAI (QUANG-XUONG) THANH-HOA.



19. CONTAINING THE LEFT PARIETAL BONE OF A HUMAN SKULL THAT HAD BEEN TREATED WITH PRESERVATIVES—A RARE DISCOVERY IN INDO-CHINA: A BRONZE BOWL, FROM A TOMB AT LACH-TRUONG.



20. TERMINATING IN A HEAD BELIEVED TO REPRESENT A GOAT: A TERRACOTTA MODEL OF A KILN, OR BAKING OVEN, DISCOVERED IN A TOMB AT LIEN-HUONG, HAN-LOC, IN THANH-HOA.



21. COVERED WITH EXTERIOR DECORATION IN A LOZENGE PATTERN: A BASKIN MADE OF GREYISH TERRACOTTA DISCOVERED IN ONE OF VARIOUS TOMBS EXCAVATED AT LACH-TRUONG.



22. A TWO-HANDLED POT OF WHITISH GLAZED TERRACOTTA FROM A TOMB AT LACH-TRUONG: A TYPE OF VESSEL WHICH STILL SURVIVES TO-DAY IN THANH-HOA AND IS APPARENTLY A LOCAL PRODUCT.



23. A SAUCEPAN MADE IN GLAZED TERRACOTTA OF A WHITISH COLOUR: A COOKING VESSEL DISCOVERED IN ONE OF THE TOMBS OPENED AT HOANG-CHUNG, HAN-LOC, THANH-HOA.

The great interest of the above objects will be realised by studying Professor Janse's article (on page 1142), to which they relate. Regarding some of the illustrations, a few details, explaining or amplifying the titles, may be added from the author's notes on the photographs. Thus, with reference to Fig. 9, he says: "This type of ceramic, which undoubtedly imitates the form of metal vessels, was probably used exclusively for funerary deposits. Several other pieces of a

similar character have been found." Of Fig. 11 we read: "This piece belongs to a little group of vases found in Tonkin and Thanh-hoa that show local influence ('Dongsonian') on Chinese art." Concerning the model cistern (Fig. 13), it is stated: "Nearly every Annamite village or house possesses such a cistern dug in the ground." A note on Figs. 12 and 14 says: "The steaming-pot, used for cooking food by steam, had perforations in the bottom."

PHOTOGRAPHS BY THE FRENCH SCHOOL OF THE FAR EAST EXPEDITION. (SEE ARTICLE ON PAGE 1142.)

Among the above photographs, illustrating Professor Janse's article on page 1142, two of particular interest are accompanied by longer explanatory notes, which we translate here in full, as closely as possible to the original French used as the basis for our titles. The note on the terracotta perfume-burner (Fig. 18) states: "The plate must have been used for keeping a reserve of burning materials. These must have been placed in the cup to be lighted there. One sees analogous

pieces figuring in processions in Bali.—Thoctai (Quang-Xuong) Thanh-hoa, Tomb 1a." Regarding Fig. 19 the complete descriptive note reads: "A bronze bowl containing the left parietal bone of a human skull. Lach-Truong, Han-loc, Thanh-hoa, Tomb 19. Remains of skeletons found in Han burials in Indo-China are very rare and have not been preserved up to our days except when they had been impregnated—as is the case here—with metallic salts."

PHOTOGRAPHS BY THE FRENCH SCHOOL OF THE FAR EAST EXPEDITION. (SEE ARTICLE ON PAGE 1142.)



# CHINESE ART IN ANCIENT INDO-CHINA; AND ITS AFFINITIES WITH LOCAL ART.

# DOMESTIC ARCHITECTURE IN MODEL FORM; AND BRONZE STATUARY OF THE CHAM TYPE.



24. A MODEL OF A HOUSE IN TERRACOTTA FROM LACH-TRUONG, IN THANH-HOA: A BACK VIEW—(INSET ABOVE) AN EGG-SHAPED GLASS OBJECT (SEE FOOTNOTE).



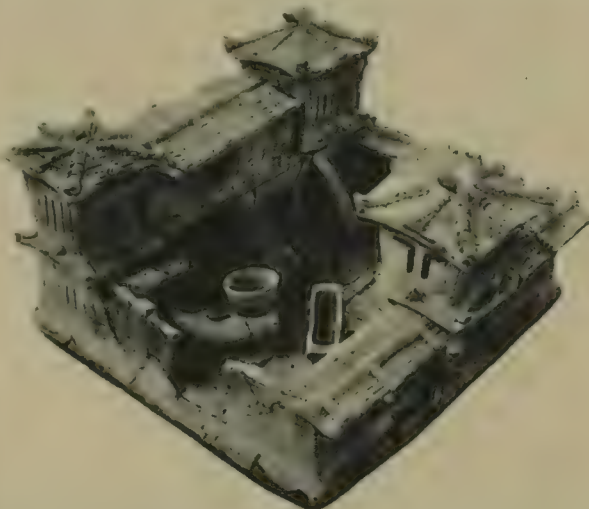
25. ANOTHER VIEW (FROM THE FRONT) OF THE TERRACOTTA MODEL OF A HOUSE, ILLUSTRATED IN FIG. 24 ON THIS PAGE: AN INTERESTING DISCOVERY AT LACH-TRUONG.



27. A CURIOUS OBJECT, OF UNKNOWN PURPOSE, APPARENTLY MADE OF HORN, AND DISCOVERED AT THUNG-THONE, QUANG-XUONG, IN THE PROVINCE OF THANH-HOA, INDO-CHINA.



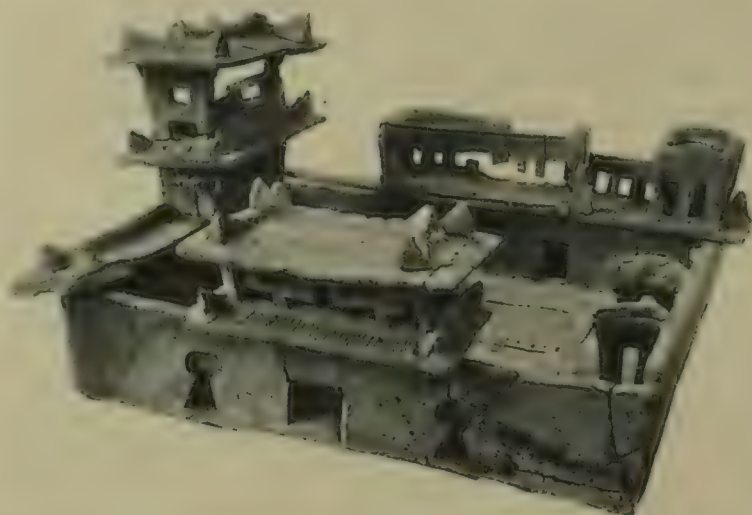
26. A BRONZE STATUETTE OF A KNEELING FIGURE HOLDING A ROD ROUND WHICH GLIDES A SNAKE: AN OBJECT FOUND AT DONG-TAE, DONG-SON, IN THANH-HOA. (COMPARE FIGS. 29 AND 3.)



28. A MODEL OF A HOUSE IN TERRACOTTA, FOUND AT LUC-TRUE, IN THANH-HOA: AN INTERESTING RECORD OF ANCIENT DOMESTIC ARCHITECTURE IN INDO-CHINA.



29. A BACK VIEW OF THE BRONZE STATUETTE OF A KNEELING FIGURE HOLDING A ROD ENCIRCLED BY A SNAKE, ILLUSTRATED ALSO IN FIG. 26 ON THIS PAGE.



30. A MODEL OF A HOUSE, MADE OF TERRACOTTA: ANOTHER REMARKABLE RECORD OF DOMESTIC ARCHITECTURE, DISCOVERED AT BIM-SON, HA-TRUNG, IN THE PROVINCE OF THANH-HOA.



31. TERRACOTTA MODELS OF TWO SMALL HOUSES, SHOWING THE CURIOUS STRUCTURE OF THE ROOFS: AN ARCHITECTURAL RECORD FOUND AT LUC-TRUE, HAN-LOC, IN THANH-HOA.

The above photographs illustrate the article by Professor O. Janse (on page 1142 of this number) describing the results of his latest archaeological researches in Indo-China as Director of the expedition of the French School of the Far East. The small photograph inset at the top of the page has a fuller description, which is too long to have been placed immediately underneath the illustration. It may

be freely translated as follows: "An object (in greenish glass) in the form of a hen's egg, found in a tomb at Hoanh-chung, Han-loc, Thanh-hoa. We may recall, in connection with this discovery, the eggs made of glazed terracotta which have been found in the Caucasus, in the region of Kiev, and in Sweden. They probably have a symbolical significance suggesting the idea of resurrection."

PHOTOGRAPHS BY THE FRENCH SCHOOL OF THE FAR EAST EXPEDITION. (SEE ARTICLE ON PAGE 1142.)



# THE VOGUE OF BALLET IN ENGLAND: DANCERS TAUGHT HOW TO MIME.

SPECIALY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY STEVEN SPURRIER, R.B.A.



## THE ART OF MIMING IN BALLET: POSES BY WHICH A DANCER EXPRESSES EMOTIONS AND TELLS A STORY.

Probably never before has the ballet enjoyed such popularity in this country as at present, and we feel that it may interest our readers to see something of the training and the technique of the ballet dancer. On this and the succeeding pages will be found drawings made at the Royal Academy of Dancing, London. The art of miming is most necessary to the ballet of all degrees and kinds. The dancers must be able not only to dance, but to tell a story where the medium of the dance fails. In the first drawing on this page, the dancer is miming the idea of seeing by pointing to her eye. The second expresses acknowledgment.

The third is the choreographical equivalent of the first person singular. The fourth is fear. The fifth is prayer. In the sixth drawing the dancer expresses his consciousness of his own individuality, "I, a man," he seems to say. In the seventh the ballerina is taking an oath; in the eighth miming reading; in the ninth fear; and in the tenth executing that circular movement round the face which is the choreographical "hieroglyphic" for beauty. In the drawing in the centre movements are seen being built up into an idea—as it were, a short choreographical sentence.



# THE GROWING VOGUE OF BALLET IN ENGLAND: TRAINING FUTURE CORYPHÉES AND BALLERINAS AT A LONDON SCHOOL.

SPECIALLY DRAWN FOR "THE ILLUSTRATED LONDON NEWS" BY STEVEN SPURRIER, R.B.A.



PUPILS, ALL OF THEM UNDER FOURTEEN, ACQUIRING SUPPLENESS AND GRACE: A CLASS EXECUTING A DÉVELOPPÉ

This year has witnessed what must be an unprecedented number of ballets given in London, choreographic presentations, for example, by the Ballets de Monte Carlo (Ballets Blum), by Colonel de Basil's ballets, by the Mariyeva-Dolin Ballet at the King's Theatre, Hammersmith; and by the companies of the Vic-Wells and the American Philadelphia ballet: this is to say nothing of the ballet at Covent Garden and the Hindu dancers brought over by Uday K. Kar. Even more recently a Polish Ballet has made its appearance in London, and is having a season at Covent Garden. On this double-page we reproduce a series of drawings illustrating future ballerinas in the making.

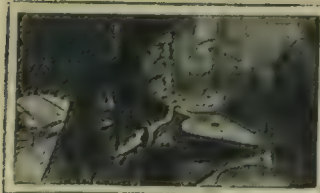
The tradition of intensive training goes back, at least, to the famous old Russian Imperial Ballet to which Diaghilev's "Russian Ballet" owed so much. At the old Imperial Ballet School, four hours a day was devoted to dancing during the eight years each pupil spent at it. At seventeen she began her career as a member of the Corps de Ballet, and from this, if she proved her efficiency, she was promoted to higher grades, through a regular hierarchy, as in the Imperial Army or Civil Service. First she became a *coryphée*; then a *second sujet*; then a *premier sujet*; then a *première danseuse*, or *ballerina*; to achieve, finally, the topmost rank of *ballerina "absolue."* The dancers

retired, after eighteen years' service, at thirty-five—only artists of exceptional merit were permitted to remain after that age—and received a State pension of from one hundred and twenty pounds to two hundred and sixty pounds a year. A similarly strenuous career was enjoyed by the male dancers, who were also very carefully trained. With the active dancers an average of five or six hours' dancing a day was the rule rather than the exception. A ballet that was to be performed at night was always rehearsed during the day, however many times it might have been given before. All this fulfilled the counsel of Carlo-Blasis, the eighteenth-century ballet-master, who wrote: "One should

study even when one is fully proficient. . . . In music or painting there is not the same need of unrelenting work to retain one's skill." In the above drawing dancers at the Royal Academy of Dancing, none of them older than fourteen, are seen executing the movement known as a "développé à la seconde." The actions in the surrounding drawings are (left, from top to bottom) an *arabesque en l'air*; next a *dégagé*; next a *relevé en avant*; next a *relevé en arrière*; and finally a *grand pas de bras*. On the right, in the same order, are seen the finish of a pirouette; an *attitude*—that is, the conclusion of a series of movements; a *posé sur la pointe*; and the fifth position, at the barre.

LA SECONDE AT THE BARRE, AND SOME OF THE MOVEMENTS WHICH FORM THE DANCERS' CORRECT "IDIOM."





## THE WORLD OF SCIENCE.



### CHRISTMAS FARE.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

OF all the days in the calendar, most of us, I think, hold December 25 to be the greatest, wherein we give ourselves up to feasting and revelry. In this, however, we are but carrying on the traditions of a past far more ancient than the feast of Christmas, since we find this mode of celebrating a great occasion extending back to the earliest written records of man's history. And this custom had its roots in the feasts of a still more distant past, carrying us back to the men of the Stone Age. But here we have to consider not so much "feasts" as "orgies," when famished men obtained, at last, what they were craving for—a good, square meal! For in those days the most lethal weapon was a stone axe, and this could only be used on their would-be victims at close quarters. We do not know what formed their ordinary bill of fare. It was probably largely vegetarian, varied by such of the smaller beasts and birds as could be trapped in some way. Hence they were probably always hungry. But now and then they contrived to kill an elephant, a hippopotamus, or a rhinoceros. These were occasions not so much, as I have said, of feasting, as of "orgies," when discretion was thrown to the winds, and, reckless of the consequences which might follow, they gorged themselves just as some of the African natives of to-day will do under similar circumstances!

in coloration have alone been made, and based on this several more or less distinct varieties are recognised. Of these, however, only three are readily distinguishable by the non-expert. The first of these is the "mammoth-bronze," a breed said to have been introduced from America. Its coloration closely resembles that of the wild parent-species. In the matter of size it exceeds all other breeds, cocks weighing over 30 lb. and hens 20 lb. The plumage of the Norfolk is of a lustrous black, and standing in the strongest contrast therewith is the "Holland," a pure white American breed. Why it is called the "Holland" no one knows! There is another white breed, the Austrian, and it may be that someone with no more than a confused knowledge of geography thought that Austria was a part of Holland! It is a very large bird, and held, I believe, in no small

been derived. It is commonly believed that our farmyard birds were derived from the North American turkey, which formerly was abundant in the eastern and south-western States as far south as Mexico. This is the species known to ornithologists as *Meleagris americana*. Some authorities are inclined to regard the Norfolk turkeys as derived from this source. In this case we must assume a double introduction of



1. PARTLY IN "DISPLAY"; AND SHOWING THE TAIL-COVERTS AND TAIL-FEATHERS, WHICH ARE COLOURED A DEEP CHESTNUT-MAROON AT THE TIPS: THE NORTH AMERICAN TURKEY (*MELEAGRIS AMERICANA*).

It will be noticed that the tuft of bristles at the base of the neck is much larger than in the Norfolk turkey, which is believed to have descended from this species. The turkeys of our farmyards, with white-tipped tail-feathers, are descended from the Mexican turkey.

Photograph by D. Seth-Smith.

Feasts are not haphazard events. They require much time for their preparation, discrimination in the choice of food, and skill, born of long experience, in their cooking. Old Thomas Tusser, in his delightful "Good Points of Husbandry," well expresses these preparations "against Christmas do come"

Good bread and good drinke, a good fier in the hall,  
brawue, pudding, and souse, and good mustarde  
withal.

Biefe, mutton and Porke, and good Pies of the best  
pig, veale, goose and capon, and turkey wel drest  
Cheese, apples and nuttes, and good Caroles to heare,  
as then, in the cuntrey is counted good cheare.

His mention of the turkey is particularly interesting, for the first edition of his book appeared in 1571, and the first documentary reference to it as a bird of our farmyards was in a "constitution" set forth by Cranmer in 1541, wherein he names "Turkey-cocke" as one of the "greater fowles" of which an ecclesiastic was to have but "one in a dishe." It is interesting to note that so high in esteem was it held, that in some thirty years it had ceased to be a rarity in the country.

Our farmyard poultry have displayed a wonderful amenability to domestication, as witness the surprising number of very distinct breeds which have been produced by selective breeding. But the turkey still remains obstinately true to its type. Departures

become fully mature until five or six years old, by which time he is also a much heavier bird.

Something must now be said of wild turkeys, and the species from which our domesticated birds have



2. A SPECIES, RARE EVEN IN A WILD STATE, IN WHICH THE NAKED AREAS OF THE HEAD AND NECK ARE OF A COBALT BLUE STUDDED WITH SCARLET, BERRY-LIKE PAPILLÆ: THE HONDURAS TURKEY (*MELEAGRIS OCELLATA*) IN "DISPLAY."

Photograph by D. Seth-Smith.

favour by breeders in the south-east of England.

The turkeys of our farmyards seem never to present the strongly metallic hues which are so marked a feature of the wild bird; nor do they ever attain to their full weight, owing to the desire to market the birds as early as possible. Hence the dullness of the plumage; for the breeding-stock is always from immature birds, since the cock does not

two, nearly allied, species. For the weight of evidence goes to show that our domesticated birds are derived from this second species—the Mexican turkey (*Meleagris gallopavo*), for, as in this bird, the upper tail-coverts and tail-feathers have broad white tips, whereas in the North American species they are tipped with a deep chestnut-maroon. This may not seem a very important difference, but small details of this kind are very persistent. It ranges from the wilder portions of Texas to the territories of New Mexico and Arizona. It is a rather heavier bird than its domesticated descendants, males weighing up to 28 lb. after being drawn.

Whether the parent stock was brought direct from Mexico or from the West Indian Islands, where they had at some considerable time previously been introduced, is not known. But since at the time of the conquest by the Spaniards these birds lived in a state of domestication, they may well have been brought to Europe by the conquerors, direct from Mexico.

Yet a third species must find at least a brief reference here, if only because it is so strikingly different in appearance from the typical turkey. This is the Honduras turkey (*Meleagris ocellata*), or, as it is often called, the "ocellated" turkey, from the large, eye-like markings, of a beautiful metallic greenish-blue and purple, on the tail-coverts and tail-feathers. But, more than this, whereas in the two species already described the naked skin of the head and neck and the pendant caruncle over the beak are of a bright scarlet, in this bird they are of a vivid blue, set off on the crown and down the neck by berry-like scarlet papillae. Unfortunately, it is a rare bird and but seldom seen in captivity. There is another point wherein it differs from its more northern cousins. Instead of the familiar "gobble-gobble" which we always associate with turkeys, this bird, in the breeding season, makes a peculiar drumming noise, very deep and sonorous; and this is followed by what has been called a "song," which resembles the rapid pecking of a distant woodpecker, or the "song" of the bull-toad. It is much to be hoped that the specimen now living in the Gardens of the Zoological Society will be carefully dissected when it dies, in the hope of discovering the mechanism which produces this "drumming."

3. THE CURIOUS TUFT OF COARSE BLACK BRISTLES WHICH HANGS FROM THE BASE OF THE NECK OF A DOMESTICATED TURKEY, BUT IS NEVER SO LONG AS IN WILD BIRDS: (LEFT) THAT FROM A FEMALE, WHICH HAS TO BE SOUGHT FOR AMONG THE FEATHERS, OWING TO ITS SMALL SIZE; AND (RIGHT) THAT FROM A MALE BIRD.





## A DIAMOND JUBILEE CELEBRATED IN INDIA: KAPURTHALA REJOICING IN INDIA'S SECOND-LONGEST REIGN.

PHOTOGRAPHS BY INDIAN STATE RAILWAYS.

LEFT:  
THE DIAMOND  
JUBILEE OF THE  
MAHARAJA OF  
KAPURTHALA:  
HIS HIGHNESS  
(RIGHT, CENTRE)  
AT THE BIRTHDAY  
POOJAH (CEREMONY  
OF WORSHIP).

RIGHT:  
KAPURTHALA  
CELEBRATES THE  
DIAMOND JUBILEE  
OF THE MAHARAJA:  
AN ELEPHANT  
PROCESSION  
THROUGH THE  
THRONED STREETS.

THE MAHARAJA OF KAPURTHALA celebrated the Diamond Jubilee of his accession in November. Among the Ruling Princes of India, he stands second only to the Maharaja Gaekwar of Baroda in the length of his reign. The Maharaja of Kapurthala is one of the most widely travelled of Indian Princes, and he pursues a liberal policy in education, agriculture, hygiene, and public works. He has fully maintained the traditions of his house in rendering aid to the paramount power in time of need, Kapurthala troops having seen much service in the Great War, and the Maharaja's third son having fought with the Indian troops on the Western Front. Both Sikh and Hindu rites were observed at the Diamond Jubilee ceremonies, and a banquet was held at which the Maharaja of Jaipur proposed the toast of the Maharaja of Kapurthala. There was an exchange of congratulatory telegrams between the Maharaja and the King-Emperor.

THE DIAMOND JUBILEE FESTIVITIES: AN INDIAN DANCER AT THE PALACE AFTER THE BANQUET; WITH INDIAN AND EUROPEAN GUESTS.

LEFT:  
H.H. THE MAHARAJA  
OF KAPURTHALA  
DURING THE  
CELEBRATION OF  
HIS DIAMOND  
JUBILEE; WITH  
THE HEIR TO THE  
THRONE.

RIGHT:  
THE MAHARAJA  
RIDES IN ORIENTAL  
POMP TO THE  
DURBAR GROUND:  
H.H. SEATED ON A  
GORGEOUSLY  
CAPARISONED  
ELEPHANT.





A STRIKING PREHISTORIC SOUTH AFRICAN DESIGN COPIED BY A MODERN SOUTH AFRICAN NATIVE, THROUGH THE MEDIUM OF "THE ILLUSTRATED LONDON NEWS".  
A BASUTOLAND ROCK-PAINTING REPRODUCED IN TAPESTRY.  
The tapestry representation of a Basutoland rock-painting (reproduced in columns in our issue of April 29, 1933) was executed at the request of Mr. Van Nott Lowe, who forwarded a tracing of the rock-painting to us. He wished to have a copy of it in his study at Pretoria. The design was woven by the Zulu boy who holds it, and he also spun and dyed the wool.



SUGAR FROM DAHLIAS—THE MACHINE FOR EXTRACTING THE SUGAR COMMERCIAL; WITH ITS INVENTOR, A CALIFORNIAN PROFESSOR.  
Dr. Leroy S. Weatherly, Professor of Organic Chemistry at the University of Southern California, is stated to be the first man to have put the production of sugar from dahlia roots on a commercial basis. Dahlias may yield as much as 10 per cent. of sugar, and the product is said to be sweeter than cane sugar.



SHOES MADE FROM MOTOR-TYRES: EXAMPLES FROM KURDISTAN; FINISHED WITH SHEEP'S WOOL AND GOAT'S HAIR.  
Rubber-soled shoes are nothing new in Europe, and antiskid motor-tyres are familiar to us. But, apparently, it has not occurred to anybody in this continent to combine the two on such a sturdy scale as is done in Kurdistan. The shoe we illustrate here has also the advantage that two, three, or even four pairs of socks can be worn inside it—no mean recommendation in winter in a wild country.

## THE ODD SIDE OF THINGS: A PAGE OF CURIOSITIES.



A "MORT SAFE" FOR ENCLOSING COFFINS AND POLLING THE GHOULISH ACTIVITIES OF RESURRECTIONISTS; PRESERVED IN THE GRAVEYARD AT LOGIEHALL, NEAR BALLINLUIG.  
In the early part of the nineteenth century there was a brisk demand for coffins by the medical school—hence the title of the "Resurrection Men." Prescriptions were often taken against such "body-snatching," one method being to bury the coffin in one of these iron cages, or Mort Safes. The use of Mort Safes was apparently confined to Scotland and they were usually unearthed after about six weeks, to be used again.



PERFUMES FROM FRUIT-JUICES: DR. A. T. FRASCATI (PHOTOGRAPHED IN CALIFORNIA WITH HIS APPARATUS).  
Dr. A. T. Frascati, who is seen here, is stated to have said that "the most beautiful perfumes of the future will be made from California fruit extracts." Whether this means the production of a series of entirely new perfumes, or simply the utilization of fruit-juices in combination with essences already known, is not made clear.



WEARING WOODEN SHOES SIMILAR TO THOSE OF ITS OWNER: A HORSE SHOD WITH "CLOGS" TO PREVENT IT SINKING IN MARSHY GROUND.  
The German peasants who farm land in the delta of the Menai have to shoe their horses with wooden "clogs" to prevent them sinking in the marshy ground. For this reason, also, they only use light draught-horses. The peasants in this locality wear wooden clogs themselves. This is not so much on account of the nature of the ground, but because this type of shoe is cheaper than that which calls for leather.

## THE ODD AND UNEXPECTED SIDE OF THINGS: A PAGE OF CURIOSITIES.



A GIANT EARTHWORM OVER SIX FEET IN LENGTH, BUT KNOWN SOMETIMES TO EXCEED ELEVEN FEET: MEGASCOLIDUS AUSTRALIS BEING EXTRACTED FROM ITS BURROW IN SOUTH GIPPSLAND.

The Giant Earthworm is found in the Bass River Valley, South Gippsland, Victoria. It burrows in the spongy sodden earth, leaving a channel about the diameter of a household candle. These passages act as irrigation channels and the land is benefited. Specimens average from five to seven feet in length when fully grown, but the worm has been known to grow to over 11 ft. When the worm is being dug out the whole extent of the channel must be uncovered; otherwise the worm expands and is broken. The eggs are the size of a hen's and the young measure 10 in. in length, the size of the largest of the British species. Large earthworms are also found in Natal, Southern India, and South America.



A WORM WHICH LAYS EGGS AS LARGE AS A HEN'S AND WHOSE BURROWS ACT AS IRRIGATION CHANNELS: A SPECIMEN OF THE GIANT EARTHWORM (MEGASCOLIDUS AUSTRALIS) FOUND IN THE BASS RIVER VALLEY, SOUTH GIPPSLAND.



A FRIENDLY TUSSEL WITH A TERN: MR. EALES, THE NATIONAL TRUST WATCHER ON BLAKENEY POINT, PLAYING WITH ONE OF HIS CHARGES.  
Blakeney Point, the beautiful Norfolk Bird Sanctuary, was anonymously presented to the National Trust in 1912. It covers 1100 acres and is the nesting site of hundreds of terns and other sea-birds, besides being of great botanical interest. Mr. W. Eales is the National Trust Watcher and our photograph shows him enjoying a tussle-war with a common tern or "sea-wallow," a name which indicates its long wings and deeply-forked tail.



A LITTLE OWL AT THE MOMENT OF CAPTURING ITS PREY: A UNIQUE OPPORTUNITY FOR THE PHOTOGRAPHER.  
The photographer was in a hide waiting to photograph a meadow night when a mole ambled into a clear space. A moment later a little owl swooped down on the mole. Luckily, its first grip failed and the photographer was enabled to recover from his surprise and take this remarkable picture of its second attack.



AN ELUSIVE ANIMAL, RARELY PHOTOGRAPHED: A MARKHOR POSED AGAINST RUGGED CRAGS—A PICTURE FROM CHITRAL.  
The Markhor (*C. falconeri*), a goat-like animal with spirally twisted horns, is a difficult animal to stalk, owing to the nature of the ground on which it is found. This photograph was taken in Chitral, the most northerly point of the Indian Empire, and entailed much patience and strenuous climbing.



A LIVING "BATTER-PANK" OF FORTY MILLION YEARS AGO: THE FOSSIL SKELETON OF AN ELUTHEROCERCUS ADDED TO THE EXHIBITS AT THE FIELD MUSEUM OF NATURAL HISTORY, CHICAGO.  
The Elutherocercus, an animal 10 ft. long, was a member of the glyptodont family, armadillo-like creatures which roamed South America about forty million years ago. A great shell covered its body and a heavy sheathing protected its tail, which ended in a form of warclub studded with horny knobs. Despite this, the animal was probably unaggressive and fed on plants and leaves. The skeleton was discovered in the Argentine by the Marshall Field Paleontological Expedition and assembled by Mr. Orr, who made the miniature model he is holding.



# BOOKS OF THE DAY.

SINCE this number bears the date of December 25, I am still obsessed with the idea of books as Christmas presents, and even at this eleventh hour belated donors may welcome suggestions. Anyhow, I can safely address my remarks to the fortunate recipients of book-tokens.

In the unlikely (but not to be discouraged) event of anyone sending me a book-token worth half a guinea, I should deem it well spent on a large and sumptuous album of reproductions entitled "THE IMPRESSIONISTS." With 117 Plates (thirteen of which are in Colour), Text Illustrations, and Introduction by Wilhelm Uhde (Vienna: the Phaidon Press; London: George Allen and Unwin; 10s. 6d.). The names of the painters represented—in the order of their appearance in the list of plates—are as follows, with the number of their pictures reproduced and their dates of birth and death: 44 paintings by Edouard Manet (1832-83); 1 each by Eva Gonzales (1850-83) and Berthe Morisot (1841-95); 7 by Camille Pissarro (1830-1903); 4 by Alfred Sisley (1839-99); 12 by Claude Monet (1840-1926); 16 by Pierre Auguste Renoir (1841-1919); 9 by Paul Gauguin (1848-1903); 13 by Edgar Hilaire Germain Degas (1834-1917); and 11 by Henri de Toulouse-Lautrec (1864-1901). The colour-plates are Manet's "The Picnic" ("Le Déjeuner sur l'Herbe"), "The Piper," "White Peonies," "The Boat" (Claude Monet and his wife), and "In the Greenhouse" (Guillemet and his wife); Pissarro's "The Boulevard des Italiens at Night"; Sisley's "Seine Landscape"; Monet's "Antibes" and "The Bridge over the Seine at Argenteuil"; Renoir's "Lunch in the Garden"; Gauguin's "Horsemen on the Shore"; Degas' "At the Races"; and a "Portrait" (of an unnamed woman) by Toulouse-Lautrec. The quality of the reproduction work reaches a high standard, and, combined with its quantity, renders the book amazingly cheap, like the two previous volumes in the same series (Art Books of the Phaidon Press) already noticed on this page, devoted respectively to Titian and Botticelli. The projected list of volumes includes also "Rembrandt," "Goya," "Cézanne," "Vincent Van Gogh," "The Art of Ancient Egypt," "Five Hundred Self-Portraits," and "Art Without Epoch."

Herr Uhde's compact and informative introduction is just what is wanted by the average reader unversed in art theories and controversies, but interested in pictures and in the lives and characters of the painters. It is biographical, appreciative and explanatory, with a necessary modicum of criticism, but refreshingly free from elaborate and abstruse disquisition. At the same time, it is not cold or perfunctory. Herr Uhde is a hero-worshiper, and his hero is Edouard Manet, to whom he allots a third of his space. It is made clear, however, that Manet was not actually the founder of Impressionism; in fact, at his zenith period he shunned the new school, though later he adopted their methods. His relation to Impressionism provides a curious instance of the greater being absorbed by the less. It is one of Herr Uhde's merits that a careful perusal of his essay will save the most ignorant reader from ever again confusing those dangerously similar names—Manet and Monet. Gratitude is due to him also for his clear account both of the circumstances in which the Impressionists acquired that appellation, and of their distinctive technique.

The Impressionists became known very early in life, through a visit to Paris as a child, to a famous British artist who recounts his own career, up to date, in "PAINT AND PREJUDICE." By C. R. W. Nevinson. With 32 Graveure Plates from the author's pictures (Methuen; 12s. 6d.). This is one of the most candid and provocative autobiographies that I have seen, and, as the author has always moved among well-known people, the result is highly piquant and entertaining. Personally, I have been specially interested in the boyhood chapters through being familiar with his birthplace in Hampstead (John Street—now Keats Grove), having been at the same school (years earlier), and having lived at Toynbee Hall when his father, Mr. H. W. Nevinson, the famous war correspondent, was often to be seen there. The author's memories of Uppingham are very different from mine.

This early part of the book is of significance chiefly as an indication of character. The main interest lies in the development of Mr. Nevinson's art career, the countless anecdotes about people and places he has known, and his experiences as an official war artist. In this latter connection he had his grievances, regarding which he says: "Since that hateful time when I was humiliated at the Burlington House Exhibition of British War Paintings, I have worn a grinning mask." Mr. Nevinson's ultimate conclusions about art are intermingled with political ideas.

"Liberty of thought," he writes, "has been killed, and youth has been regimented. All Europe and Russia is whispering behind its hand. What hope lies in the immediate future? My chief objection to modern art is its horrible uniformity, of which the younger generation seems unaware. My creed has always been that the only value in art is individuality, not merely of technique, but of personal outlook and choice of subject with its emotional reactions."

This last dictum is akin to the point of view expressed by the author of "PAINTERS AND PERSONALITY." A Collector's View of Modern Art. By Sam A. Lewisohn. With 132 Plates, including Coloured Frontispiece (Harper; 12s. 6d.). Besides being an art-collector, we are told, Mr. Lewisohn is a prominent American business man, and an active worker for prison reform. That he has a sense of humour may be gathered from his dedication: "To my wife, who bullied me into writing this book." As an art connoisseur, he shows a catholicity of taste ranging from Old Masters to new, and his essays are marked by sound common sense. He contributes also biographical notes on some of the principal painters represented in his

movement of the sea.

His introductory essays touch on the mysteries of bird migration, and the mechanism of bird flight, with analogical reference to aircraft. Another attractive work is "STUDIES OF BRITISH BIRDS." Written and illustrated by "Fish-Hawk." With a Foreword by the Earl of Radnor (Duckworth; 15s.). This author, too, discusses avia-tion in comparison with the flight of birds, and tells many interesting anecdotes of bird-life derived from his own observation, including a story of two magpies conspiring to rob a dog of his dinner.

Perhaps the most thrilling of all sports, revealing also the most wonderful and awe-inspiring forms of life in the natural world, is described from personal experience in "BATTLING WITH SEA MONSTERS." By F. A. Mitchell-Hedges, F.L.S., F.Z.S. Illustrated (Duckworth; 15s.). This amazing book relates a succession of terrific encounters with sharks, sawfish, and other huge marine creatures off Honduras and elsewhere in the Caribbean. The fifty photographs are unique, and include those of eight catches that constitute new world records. Among them are shown a 16-ft. man-eating shark weighing 1400 lb., a shovelnose shark weighing 1500 lb., an 18½-ft. tiger-shark weighing 1960 lb., a sawfish 22 ft. long, and an enormous manta (otherwise known as the great ray, devil-fish, or blanket-fish) measuring 19 ft. 9 in. across the flukes, and 5200 lb. in weight. Less ponderous, but deadlier, was a 370-lb. death-ray, a species whose tail is armed with a poisonous "dagger," a wound from which causes certain death in about five minutes. Even more formidable than the creatures caught were some that broke loose, or from which the fishers were lucky to escape, such as a giant octopus with tentacles as thick as a man's thigh. The author himself declares: "I have seen sights and creatures that I dare not speak of." Incidentally, there are interesting descriptions of primitive human beings, a jungle river tribe in Central America, as well as of land animals and reptiles. Anyone who likes Nature in her most exotic, cruel, and terrifying moods will revel in this vivid narrative.

Readers interested in Scotland (and who is not?) will find good value for their money (or book-tokens) in two works which will demand fuller discussion later, but may be briefly commended now, namely, "MY SCOTTISH YOUTH." By R. H. Bruce Lockhart, author of "Memoirs of a British Agent" (Putnam; 10s. 6d.); and "SKYE HIGH." The Record of a Tour Through Scotland in the Wake of Samuel Johnson and James Boswell. By Hesketh Pearson and Hugh Kingsmill (Hamish Hamilton; 12s. 6d.). I have found this latter book very amusing.

While on Scottish soil I must mention also "THE STORY OF HAWICK." An Introduction to the History of the Town. By W. S. Robson. Illustrated (Hawick: R. Deans & Co., 10, High Street; paper covers, 2s.; limited Edition *de luxe*, 7s. 6d.). Though my own acquaintance with the famous Lowland town is confined to a fleeting glimpse from the train, I can perceive that this scholarly and well-produced little book is an admirable specimen of local history. The author deals mainly with the past, and such matters as the ancient custom known as the Common-Riding, a picturesque annual "beating of the bounds."

Devotees of gardening have ample choice, either as givers or receivers of books, since their hobby has a prolific literature. Among recent additions, one of particular note is "SOME FLOWERS." By V. Sackville-West. Illustrated (Cobden-Sanderson; 6s.). Here a distinguished author writes for garden-lovers who wish to avoid the obvious, and treats of flowers that appeal specially to painters. There are many beautiful full-page photographs. Disciples of Dean Hole will revel in "ROSES OF THE WORLD IN COLOUR." By J. Horace McFarland. Introduction by H. R. Darlington (Cassell; 21s.). Here is a perfect riot of colour illustration. Other kindred works of strong attraction are "FLOWERS IN HOUSE AND GARDEN." By Constance Spry. Foreword by Phyllis Moore. With 49 Photographs and Decorations by Rex Whistler (Dent; 12s. 6d.); "SOME CANADIAN WILD FLOWERS." Being the First Part of "Wild Flowers of the Great Dominions." By Lady Rockley, author of "A History of Gardening in England." With 7 Coloured Illustrations (Macmillan; 6s.); and "GARDENS OF EUROPE." By G. A. Jellicoe, F.R.I.B.A. With 45 Photographs (Blackie; 12s. 6d.). This last book, ranging from England and Scotland to France, Germany, Austria and Italy, is based on lectures delivered by the author at the Royal Institute of British Architects. The gardens illustrated are of the palatial type, but "even in a palace," as the poet says, "life may be lived well." C. E. B.



"LE PENSEUR" IN HUMAN GUISE: RODIN'S FAMOUS STATUE TYPIFYING THE HUMAN INTELLECT AT GRIPS WITH ITS SURROUNDINGS—FOR COMPARISON WITH THE THINKER IN SIMIAN FORM ILLUSTRATED OPPOSITE.

Few statues achieve such an intense expression of an idea as "Le Penseur." The sculptor, with no other medium than that of the human body, has succeeded in symbolising in a way which no spectator, no matter how simple, could fail to appreciate, the effort of the human intellect to comprehend Nature and subdue her. The pose is at once perfectly natural and profoundly symbolical. Its basic similarity to a pose frequently and naturally assumed by one of the gorillas in the Zoo offers a curious suggestion of kinship between these animals and ourselves, transcending all differences of species and evolutionary controversies.

reproductions, together with a chapter entitled: "Is There an American Art Tradition?" Indicating the general aim and scope of his book, he says: "The painters whose work is discussed here have been chosen not because of their importance, but to drive home a point—that in the creation of significant art the personality of the artist is the decisive factor."

Lovers of nature who receive book-tokens at Christmas will readily be able to satisfy their tastes. In the realm of ornithology, for example, there is a large and delightful volume of drawings, by the Art Master at Rugby School, called "THE WAY OF BIRDS." By R. B. Talbot Kelly, R.I. With 72 Illustrations in Colour and Black-and-White by the author (Collins; 25s.). Captain Kelly has exhibited at the Academy and the Paris Salon, but this is his first appearance in book form. His subjects are largely, but not entirely, aquatic birds, and he shows extraordinary skill not only in delineating the birds themselves, but in indicating by a few simple lines the



AN APE "PARODIES" RODIN'S *PENSEUR*: MOK IN A FAVOURITE ATTITUDE.

FROM THE DRAWING BY NINA SCOTT LANGLEY.



"A THINKER" IN SIMIAN GUISE: MOK, ONE OF THE FAMOUS PAIR OF GORILLAS, IN A POSE WHICH CORRESPONDS ALMOST EXACTLY TO THAT OF RODIN'S STATUE.

In the London Zoo are the only pair of gorillas of opposite sex who have been brought up together in any zoo in the world. Molina is about eleven, and Mok about nine. The progress of this remarkable experiment is watched with the greatest interest by scientists. To the public the principal appeal of these

great apes is their "humanity"—their actions and emotions offer so much that parodies ourselves. In the illustration on this page, the artist has caught Mok in a favourite pose, which happens to be that of Rodin's "Le Penseur." Is the ape really thinking in some dim way, or is the resemblance purely fortuitous?





WHERE JACK FROST RULES: IN THE WHITE FAIRYLAND OF ST. MORITZ, MOST SOPHISTICATED OF SWITZERLAND'S WINTER SPORTS RESORTS.

St. Moritz is generally accounted the most sophisticated of all the Swiss winter sports resorts. We are accustomed to find each year accounts of the celebrities who congregate there to enjoy the delights of the almost innumerable ski-ing slopes

above it, the sports on its lakes and rinks, and the most famous of all runs, the Cresta. All is done for the visitor, and the organisation of the sports is unique. The hotels are the last word in luxury, and attract all the notabilities of Europe:

*[Continued opposite.]*

PHOTOGRAPH BY ARTHUR NEUSTADT, F.R.P.S.





THE GREAT MOUNTAIN WHICH STANDS GUARD OVER THE SUVRETTA DA S. MUREZZAN VALLEY: PIZ JULIER RISING BEHIND THE PINE-TREES AND SNOW SLOPES OF ST. MORITZ.

*Continued.]*

indeed, of the world. Funiculars abound to take the skier to the heights, the Chantarella-Corviglia being claimed as the fastest in Switzerland, and climbing up to 8200 ft. in fifteen minutes. Above St. Moritz lies the famous Suvretta da S.

Murezzan Valley, where the photographs on this and the opposite page were taken. Above the valley towers the mighty peak of the Julier, rising to over eleven thousand feet, while other neighbouring mountains attain only a little less.

PHOTOGRAPH BY ARTHUR NEUSTADT, F.R.P.S.



# HYPNOTISING A LION AND OTHER ANIMALS: AID FOR ZOO "VETS."



A MONKEY IN THE BUDAPEST ZOO PUT INTO A HYPNOTIC SLEEP BY A FAMOUS HUNGARIAN DOCTOR ADEPT IN THE ART.



EXERTING HYPNOTIC INFLUENCE ON A WILD FOX: DR. VOELGYESI IN THE BUDAPEST ZOO OVERCOMING THE TIMID ANIMAL'S SHYNESS.



A STORK UNDER HYPNOTIC TREATMENT: DR. VOELGYESI'S METHOD WITH A BIRD THAT HAD GIVEN THE ZOO KEEPERS GREAT TROUBLE.



A BAD-TEMPERED PATIENT: A WILD SWAN WHICH HAD BEEN KNOWN TO ATTACK VISITORS TO THE BUDAPEST ZOO RESPONDS TO THE POWER OF THE HYPNOTIC EYE.



THE GREAT THRILL OF THE EXPERIMENTS: DR. VOELGYESI ASTRIDE A LION—THE MOST DANGEROUS SUBJECT—AND HOLDING IT IN HYPNOTIC CONTROL.



ANOTHER FORMIDABLE PATIENT: A MUZZLED BEAR WHICH HAD MAULED A KEEPER BEING HYPNOTISED.



BEGINNING TO TAME AN UNRULY OWL BY MEANS OF A CONCENTRATED HYPNOTIC GAZE: DR. VOELGYESI AT WORK IN GAUNTLETS, NECESSITATED BY THE BIRD'S SHARP TALONS.



A LATER STAGE OF THE HYPNOTIC OPERATION ON THE OWL: THE BIRD DROPPING OFF TO SLEEP.

In an explanatory note supplied with these very interesting photographs, it is stated: "Dr. Francis Voelgyesi, the famous Hungarian hypnotic doctor, has been experimenting with hypnotic power over various animals. The Budapest Zoo has graciously put the entire stock of animals at the distinguished scientist's disposal, the more so because they have great difficulty in handling certain animals previous to their being treated by the veterinary surgeon, and the hypnosis of the animals would do away with having to rope them and so, perhaps, injure them. Dr. Voelgyesi says that every animal reacts differently to hypnotism,

and here we see a few epoch-making experiments of this celebrated pioneer doctor, who, within a few seconds, is able to curb the iron will of any wild animal." It is interesting to compare with these remarkable demonstrations of hypnotic influence on various animals and birds similar experiments performed at the London Zoo last year by Dr. Leopold Thoma, the well-known psychologist, of the University of Vienna, upon a chimpanzee, chosen "as being the most intelligent and man-resembling of all the apes." Dr. Thoma contributed an illustrated account of his London experiments to our issue of September 19, 1936.



## MARMOSETS BRED IN CAPTIVITY—A RARE EVENT:

DELICATE PETS WHOSE REGIMEN INCLUDES RAW BEEF, APPLE SAUCE, AND SUN-RAY TREATMENT!

PHOTOGRAPHS BY ALAN FISHER.

Miss Fitzgerald finds that variety in food is very important as a contributing factor to good health. The menu includes fresh milk, apple sauce, mixed fresh fruits in syrup, bananas, grapes and a cooked cereal. The beaten white of an egg with sugar is added to the apple sauce and cereal. In the morning they are given all the meal worms which they will eat. At 12 noon they

*[Continued below.]*



MARMOSETS SUCCESSFULLY BRED IN CAPTIVITY IN NEW YORK—A RARE ACHIEVEMENT ONLY MADE POSSIBLE BY CAREFUL ATTENTION TO DIET AND LIVING QUARTERS: THE MOTHER WITH HER TWINS ON HER BACK.

COMMENTING on the above photographs, an authority at the Zoological Society of London remarks that a successful attempt to breed marmosets in captivity is of considerable interest, since these animals generally die when exported from their native regions. Miss Fitzgerald (of New York), whose pets are illustrated here, attributes her success to the great attention paid to the living conditions of the animals and to the very

*[Continued below.]*



THE MARMOSETS' LUNCHEON: THE MOTHER, ABOUT TO ATTACK A PLATE OF RAW BEEF, IS DISTRACTED BY THE PHOTOGRAPHER; WHILE HER TWINS (AGED TEN MONTHS) RETAIN THEIR PERCH ON HER BACK WITHOUT MUCH CONCERN.

are given small pieces of raw beef with soft fat attached, any cooked vegetable (string beans are preferred by all), and canned peaches with 10 to 12 drops of Viosterol in the syrup. Nothing else is given except a tit-bit such as a sweet biscuit or mint candy. Generally speaking, any food that is safe for a human being should be safe for a marmoset; but Miss Fitzgerald never attempted to give her animals fish. The complete success of this regimen is shown by the fact that the mother of the present male twins is about ten years old and has had four daughters by a former mate.



AN ADULT MARMOSET EXAMINES THE PHOTOGRAPHER WITH A MOST HUMAN EXPRESSION OF CURIOSITY—A PHOTOGRAPH SHOWING ALSO ONE OF THE SPECIAL LAMPS IN THE CAGE.

varied diet provided for them. Opportunity for unlimited exercise is almost as important as the selection of the proper food in keeping the animals well and in warding off rickets or "cage paralysis." Her family of marmosets has its headquarters in a large cage containing ramps, perches, shelves, and a play-room. There are two strong blue-bulbed electric lights, and around these the animals gather, though the light is but a poor substitute for their native tropical sunshine. A "Sunlight" lamp is also used for about two hours daily.

*[Continued above.]*



THE MOTHER SHARING HER RAW BEEF WITH ONE OF HER TWINS; A LIVELY AND PRECOCIOUS PAIR, WHO WERE WEANED AT THE SEVENTH WEEK, ENCOURAGED BY THEIR PARENTS TO EAT RAW BEEF AT THEIR FIRST MEAL AND TAUGHT TO LAP.



# The World of the Kinema.

By MICHAEL ORME.

## ACCORDING TO CUSTOM.

I HAVE but little Latin, but at this period of remembrance an old tag jingles in my ear, heard I know not when or where. It runs "*Consuetudo est secunda natura*," or, to state an obvious truth with no scholarly flourish, "Custom is second nature." The Christmas season tests the strength of custom—friendly customs, customs that open up the sluice-gates of memory. Custom, I admit, points to the last day of the year as the precise moment for that mental stocktaking of the good and the ill entered in our private and imaginary ledgers, but I beg leave of the tyrant to anticipate the appointed date, since it is so close at hand, the retrospective mood already ours, and the kinematic harvest of 1937 all but gathered in. It has been, viewed as a whole, a fruitful harvest, despite anxieties in the home-fields, and problems whose solutions are still in the balance. There is more comfort to be found in compiling our lists of memorable films, for from them our confidence in the kinema will draw renewed strength. It needs no idle optimism to bolster up our hopes for the growth in integrity and in purpose of the talking picture, still, I would ask you to bear in mind, in its early youth, still of an age to claim indulgence for its vagaries and back-slidings. Even with no list handy to play the part of remembrancer, several films leap readily to the mind complete in their outward aspects and still fresh in their arguments. Impressions so vivid are not created by a mere show of technical proficiency or mechanical prowess unless the polished surface that no longer stands in special need of praise is backed by

dreamer) who discovered his Utopia in a Thibetan lamasery, had the sweep and thrill of an adventure-story developed against a magnificent background. But beneath its dangers and its dalliance lay a rich vein of thought that lent the picture its strangely haunting beauty.

From the glittering white peaks of "Lost Horizon," my mind, in its random journey, swings to the sombre depths of "Dead End," a November picture, both as regards its dark, mist-laden atmosphere and the month of its presentation. Here was a drama sticking sternly to its

play itself, and Mr. Fredric March's fine portrayal of a screen idol's *dégringolade*, merited high marks in any case. The picture's satirical observation of Hollywood's film studios was wittily accentuated in the entertaining "Stand-In" with Mr. Leslie Howard, whilst any mention of colour cannot fail to evoke memories of Mr. Walt Disney's fascinating "Symphonies."

Films from abroad have left a trail of pleasant memories in their wake. One recalls "Ernte," with its true feeling for the land and Miss Paula Wessely's sturdy study of loyalty, and "Pépé le Moko," that threaded its way through Algiers on the heels of a debonair outlaw. Honours in my foreign list go to "Lo Squadrone Bianco," Italy's gripping, pictorially-beautiful drama of the Libyan Desert, and most certainly to the enchanting French picture "Un Carnet de Bal" (still at Studio One), brilliantly directed by M. Julien Duvivier and perfectly realised by a star cast whose members, each in their turn, bring the six episodes of a sentimental journey in quest of the past to rich and varied life. Perhaps the Continent's greatest contribution

to the adult screen this year was the highly individualised and experimental work of M. Sacha Guitry as director, actor, and writer. In "Le Roman d'un Tricheur" and "Les Perles de la Couronne," his genius found new forms of expression and his wit new food for laughter.

And so to our list of British pictures, ranging from the pomp and pageantry of the Elizabethan era to a simple tale of the Grimsby trawlers. Mr. Erich Pommer's "Fire Over England" was a spacious picture, in which the dignity of a great historical era was preserved, though it served as a background for romance and adventure.

Dominated by Miss Flora Robson's regal Queen Elizabeth, here was a good story, remarkably well written, and told with zest. Dignity again was the keynote of another notable British picture, "Victoria the Great," directed by Mr. Herbert Wilcox. A second Erich Pommer production, "Farewell Again," the story of a curtailed leave and life on a homeward-bound troopship, caught in its blend of actuality and fiction so much breezy humour and simple truth that it remains a vivid impression. Vivid, too, is the memory of little Sabu riding triumphantly through Mr. Rudyard Kipling's saga of the elephants in "Elephant Boy," which brought the splendour and mystery of the jungle to the screen. In sharp contrast, yet with its own magnificence of rugged cliff and sea and elemental passions, "The Edge of the World," Mr. Michael Powell's film of life on a lonely Scottish island, comes back to mind.



"TRUE CONFESSION," AT THE PLAZA: HELEN BARTLETT (CAROLE LOMBARD) "SERIOUSLY" CONTEMPLATES COMMITTING SUICIDE IN THE LAKE, ALTHOUGH HER FRIEND, DAISY MCCLURE (UNA MERKEL) ATTEMPTS TO DISSUADE HER.

In "True Confession," Carole Lombard plays the part of the wife of a struggling lawyer who becomes implicated in a murder. Although innocent, her husband does not believe her and pleads justification at the trial. She is acquitted, and the arrival of Charley, an amiable "criminologist" who confesses to the killing, provides a happy ending.

purpose, though shot through with the humour of the slum youngsters and touched with romance. Forceful and relentless in its exposure of bitter truths, "Dead End," dominated by Mr. Humphrey Bogart's trenchant study of a killer, was a memorable contribution to the serious drama of the screen.

Closely related to "Dead End" was another drama of the New York riverside slums, "Winter-set," whose hard and bitter substance left its mark on memory. But you may prefer to recall the joyous arrival on the screen of Miss Sonja Henie, who skated into stellar fame in "One in a Million" and "Lovely to Look At," to hold us spellbound with her evolutions and charmed with her gaiety; or the even more sensational début of Miss Deanna Durbin, who, at the age of fifteen, sprang fully equipped into the front rank of singing stars in "Three Smart Girls," and proved herself a born comedienne with the voice and artistry of a prima donna in "100 Men and a Girl."

Whilst extending a welcome to the newcomers, one cannot forget the fine work of established favourites such as Mr. Gary Cooper, whose unerring and instinctive sense of the screen brought new life to the old Western in Mr. Cecil B. de Mille's sweeping drama of pioneer days, "The Plainsman," and a touch of poetry to "Souls at Sea." The First National studios looked to history again to provide Mr. Paul Muni with a successor to "Pasteur," and found it in "The Life of Emile Zola," in which the actor's superb study of the champion of freedom and truth combined with the fine direction of Mr. William Dieterle to mould a real-life drama into an impressive and absorbingly interesting picture.

The year has seen the evolution of colour-photography from its self-conscious stage and picture-postcard effects to its proper position as a natural adjunct of a well-told story. The Selznick Technicolor production, "A Star is Born," might well go down on our lists merely on the strength of its discreetly handled pigments, had not the



"TRUE CONFESSION": KENNETH BARTLETT (FRED MACMURRAY) IS HELD UP WITH A DUMMY PISTOL BY CHARLEY (JOHN BARRYMORE) WHEN HE ATTEMPTS TO TELEPHONE TO THE POLICE.



"THE RETURN OF THE SCARLET PIMPERNEL," AT THE TIVOLI: SIR PERCY BLAKENEY (BARRY K. BARNES) WITH THERESIA CABARRUS (MARGARETTA SCOTT), WHO HAS BEEN SENT TO KIDNAP LADY BLAKENEY AND TAKE HER TO FRANCE.

"The Return of the Scarlet Pimpernel" is from the story by Baroness Orczy and has been adapted for the screen by Lajos Biro, Arthur Wimperis, and Adrian Brunel.

the quality of the picture's dramatic content. On the foundations laid last year, the screen as an arena for serious thought has added brick to brick, and the by no means easy task of attuning the drama of ideas to the demands of kinematic entertainment has been accomplished not once, but several times, with a success reflected in the public's support of such films as "The Good Earth," "Lost Horizon," and "Dead End."

The extraordinary popularity of "The Good Earth" was the more significant since it was an austere, even a joyless, chronicle of the Chinese peasant's struggle with the stubborn land from which he wrests his living. It had in it the elements of greatness and will remain an outstanding experience of courageous screen enterprise. More yielding in its outlines and with far greater concession to romance, Mr. Frank Capra's "Lost Horizon" rivalled "The Good Earth" in its productional magnitude. The strange story of an English diplomat (a part in which Mr. Ronald Colman succeeded admirably in suggesting the man of action and the



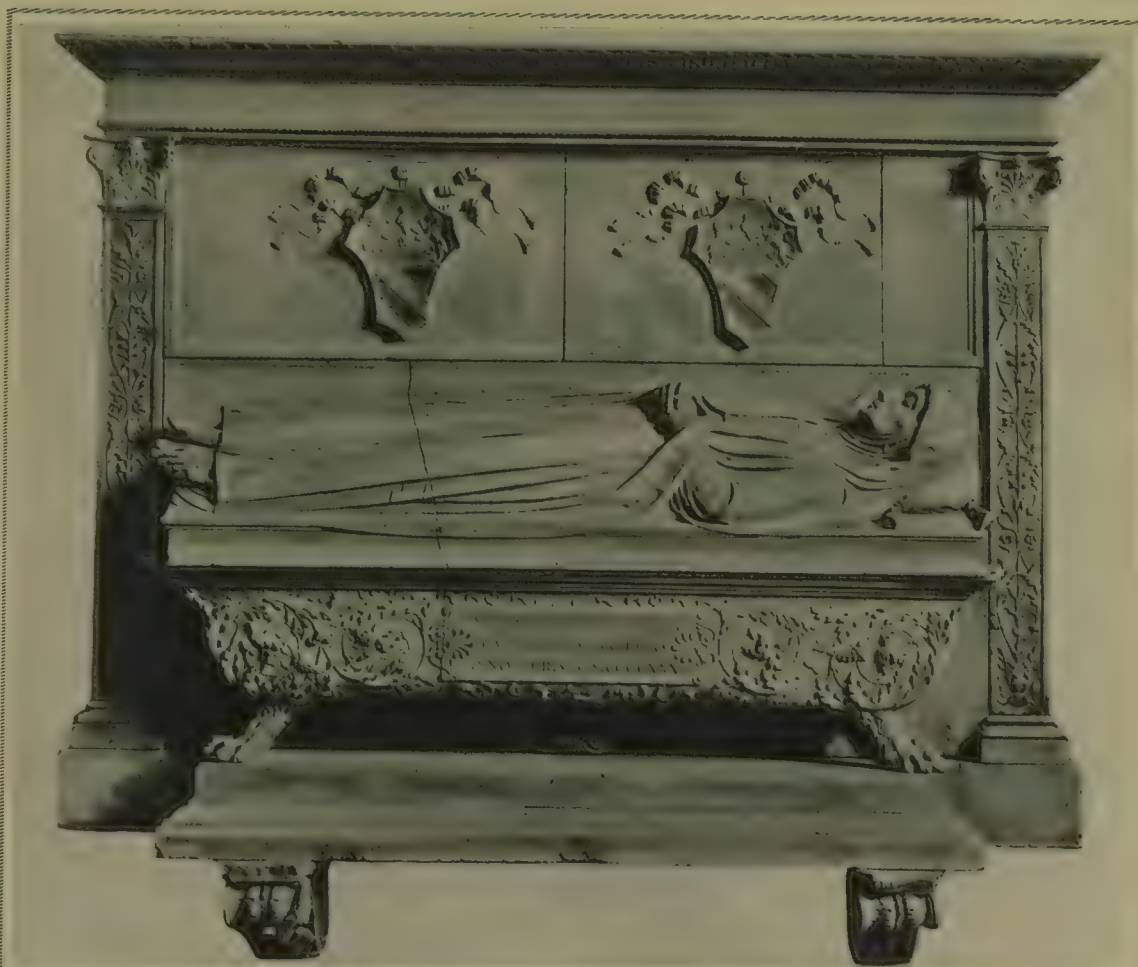
"HEIDI," AT THE REGAL, MARBLE ARCH: HEIDI (SHIRLEY TEMPLE) BECOMES ON GOOD TERMS WITH HER UNIVERSALLY FEARED GRANDFATHER, ADOLPH KRAMER (JEAN HERSHOLT).

In "Heidi," Shirley Temple once again charms a fierce and gruff character, in the person of her grandfather, Adolph Kramer. She is taken away from him, and, although she finds new friends, is still pining for him when he discovers her in time to prevent her being sold to some gypsies.

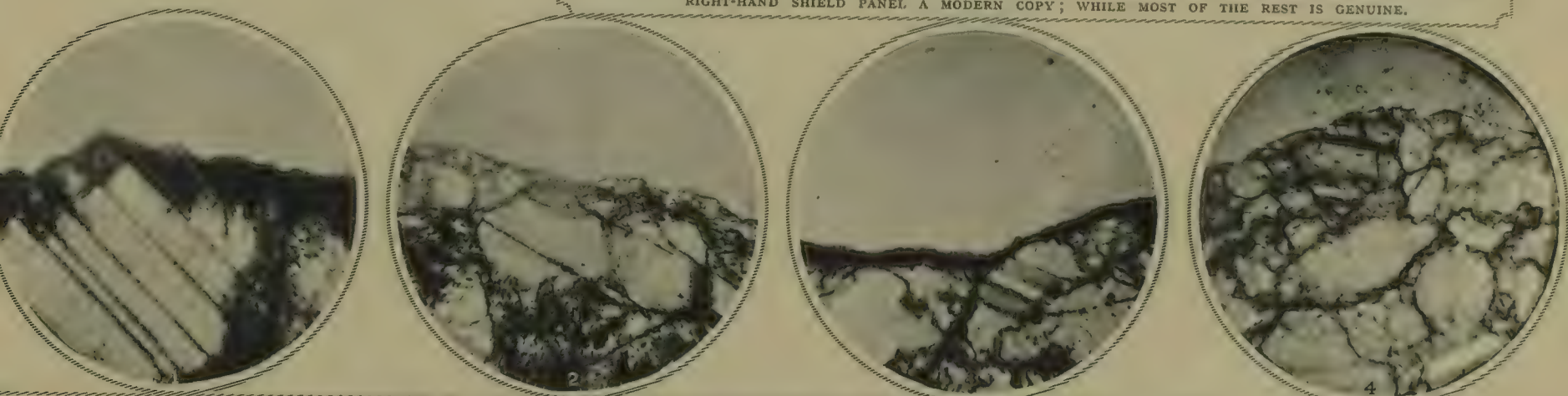


# HOW SCIENCE SEPARATED THE FORGED FROM THE GENUINE IN A RENAISSANCE ITALIAN TOMB: PHOTOGRAPHY REVEALS MODERN CHISEL-MARKS; AND THE MICROSCOPE IDENTIFIES MARBLES BY THEIR "FINGER-PRINTS."

IN 1928 an Italian Renaissance tomb which had been exhibited for some years in the Boston Museum of Fine Arts was withdrawn from exhibition because of repeated attacks on its authenticity. In the minds of a few, however, there survived a belief in the genuineness of the major portion of the sculpture and this confidence was sufficient to inspire the Boston Museum to undertake an investigation of it. This investigation has been under way in the Museum laboratories since 1928. It is now known that the tomb dates from the fifteenth century and is of Tuscan workmanship; that there are certain minor restorations; that a new inscription was cut on the old marble to correspond to a coat-of-arms which had been added to make a fragmentary work more attractive to the average purchaser. These facts were discovered by microscopic examination of the chisel-marks and of all re-cutting; by identifying the source of each of the fourteen pieces of marble composing the tomb; and by determining how much of the surface of the entire sculpture is old. In making this study, small pieces of the marble were cut and ground to paper thinness. Each piece was then examined under the microscope and identified by comparing it with an authenticated collection of specimens of marble—a kind of quarry finger-print system. It was found that the tomb is composed of two kinds of marble. The small left slab bearing the coat-of-arms of the Savelli family is of Olympia marble from Greece; all the rest of the tomb is of Carrara marble, including the small right slab of modern Carrara carved with the Savelli arms to



PROVED BY CLOSE SCIENTIFIC EXAMINATION TO BE A COMBINATION OF FORGED AND GENUINE WORK: THE FIFTEENTH-CENTURY ITALIAN TOMB IN THE BOSTON MUSEUM OF FINE ARTS, A WORK IN WHICH THE LEFT-HAND PANEL WITH THE SHIELD IS AN ANTIQUE, BUT INSERTED BY A MODERN DEALER; AND THE RIGHT-HAND SHIELD PANEL A MODERN COPY; WHILE MOST OF THE REST IS GENUINE.



PHOTOMICROGRAPHS THAT DISTINGUISH OLD MARBLE (1, 3) FROM NEWLY CUT MARBLE (2, 4) AND THUS SERVE FOR THE PICKING OUT OF FORGERIES.

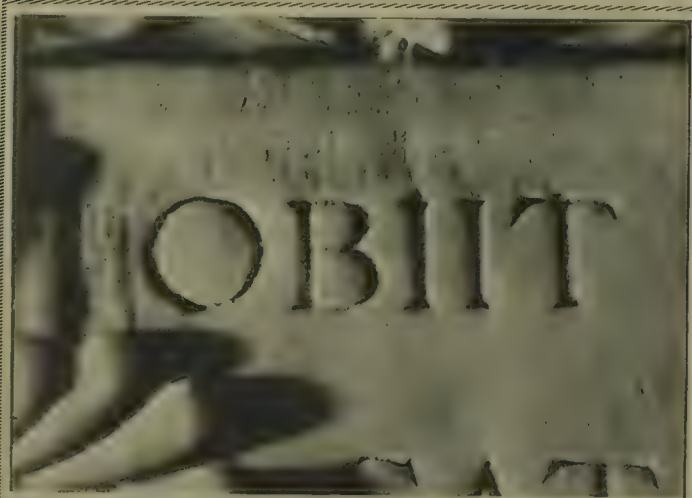
The first photomicrograph shows the cross-section of marble from an authentic archaic Greek sculpture, showing the black deposit of dirt on the surface, which has also worked deep into the parallel veins. The second shows a section from a recent forgery, with an entire absence of any deposit on the surface. The third is a section of a genuine part of the Boston tomb, showing a distinct layer of dirt on the

surface, and the fourth is taken from the letter "T" of the word "Prefata" in the inscription, showing no evidence of surface dirt, and thus indicating that the inscription has been cut in modern times. The marble "samples" are ground down to a thinness of about three-hundredths of a millimetre, becoming translucent. They are seen here enlarged about a hundred times.

match the old escutcheon. The Savelli family was a Roman family and undoubtedly the old escutcheon was cut in the fifteenth century in Rome, where Greek marble from Roman ruins formed the chief source of supply for Roman sculptors. After the sources of the marble had been examined, the surface of the sculpture was studied to determine the parts which have been left untouched from the fifteenth century; and those which have been re-cut or newly carved.

The method used has proved reliable in tests of over two hundred unquestioned examples of ancient marbles examined in the Boston Museum laboratories. Without exception, these tests reveal the fact that old marbles "breathe," that there is an intake and expulsion of air which, after long years, leaves evidence in the form of dark bands on the surface of the marble, visible through the microscope—a condition which has never been simulated. In the words of

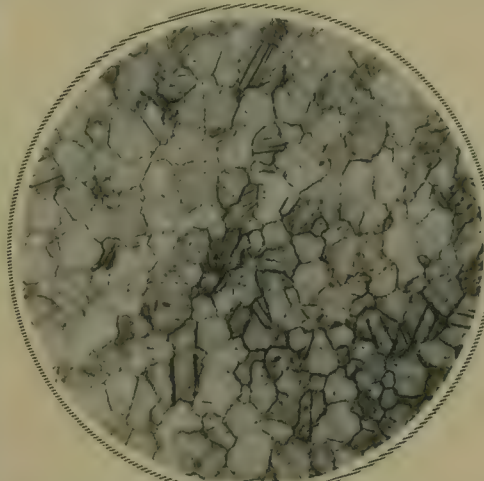
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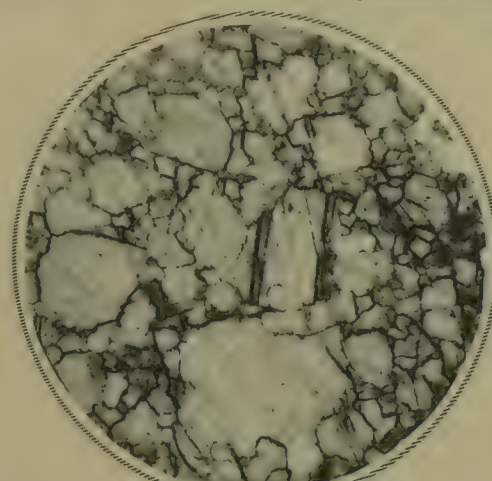
THE FORGED INSCRIPTION ON THE TOMB: A PHOTOGRAPH OF THE FIRST WORD TAKEN IN A RAKING LIGHT; SHOWING HOW THE MODERN MASON'S WORK HAS SMOOTHED AWAY THE ANCIENT CHISEL-MARKS IN THE AREA ROUND THE LETTERS.

[Continued.]

Mr. Young, the investigator: "An examination of the outer structure of marble reveals physical and chemical changes caused by centuries of exposure to weathering and atmospheric gases. This action, coupled with the settling down of dust and sooty matter, causes dark bands along the old surface of the marble when viewed



TAKING THE "FINGER-PRINTS" OF MARBLE: A PHOTO-MICROGRAPH OF A FRAGMENT OF THE MATERIAL IN THE GENUINE PART OF THE TOMB, WHICH REVEALS TO EXPERTS THAT IT IS CARRARA MARBLE.



PROOF THAT THE LEFT-HAND SHIELD PANEL WAS OF DIFFERENT PROVENANCE FROM THE REST OF THE TOMB: A PHOTO-MICROGRAPH WHICH IDENTIFIED THE MATERIAL AS ANCIENT GREEK MARBLE.

microscopically in cross-section." This evidence was found on the entire surface of the tomb except in the area where the new inscription had been added by cutting away the surface of the old marble; and on the few restorations, which include the new escutcheon and two small capitals surmounting the pilasters.





HERE is one of those rare paintings which has equal interest for the student of art and of politics: it illuminates an obscure page in the story of English painting, and it illustrates an episode in the struggle between freedom and dictatorship which we were fortunate enough to bring to a conclusion with a certain measure of success by the end of the seventeenth century.

First, as to the painter. What we know of him is due almost entirely to the shrewd comments of George Vertue, thus: "Egbert Hemskirk" [or Egbert van Heemskerk] "was born at Haarlem, a disciple of de Grebber. He became very eminent for painting Drolls after the Manner of Brower. His Gross and Comical Genius succeeded for a while among us. In most of his Conversations, as he called them, you may see the Picture, and read the Manners of the Man at the same time. But to speak of his Painting part, a thing chiefly aim'd at in this short account, there is little fault to be found with it, unless sometimes with the foulness of the Colouring. His Drunken Drolls, his Wakes, his Quakers-Meetings and some lewd pieces have been in vogue among waggish Collectors, and the lower Rank of Virtuosi. He went in this kind a grate way, but after all

fell far short of Brower, Teniers and the rest of his Noble forerunners in the study of Sots' Paradise. He often introduc'd his own Picture among his Drolls by means of A Looking Glass he had upon his Pallet. He was a man of Humour, and for that Valu'd by the late Earl of Rochester, for whom he painted several pieces. He died in London 1704 leaving behind him a Son whom he had instructed in his way."

This is not a very flattering summing-up, but it is a just one, as far as it goes. What Vertue does not point out, and what strikes the modern critic, is that in Heemskerk one can recognise the immediate ancestor of Hogarth, and so of a peculiarly English style of painting. It is not merely that he was the first to call his compositions "Conversations," but that he brought to his task a certain detached and humorous attitude of mind, which remained, as far as he was concerned, unaffected by deeply felt moral indignation, but which in Hogarth produced genuine satire. It is a commonplace that your really funny satirist must be a good hater, inspired by a loathing for evil, which is why Juvenal, Hogarth, Low and Beachcomber are and have been good satirists. Heemskerk, friend of Rochester, could hardly be expected to achieve that standard; but as a low-brow commentator upon the follies of mankind he is marvellously well equipped, and his handling of a crowd of figures is worthy of his great successor.

The picture illustrated (Fig. 1), which has only recently come to light, is signed and dated 1687. The coat of arms, that of the City of Oxford, on the

panelled wall in the background, leaves no doubt as to the place depicted—the old Town Hall, long since demolished. The window on the left provides additional proof, for this is surely the long window seen from the outside in Fig. 2, reproduced from the steel-engraving in Ingram's "Memorials of Oxford." The old building had seen many changes before Heemskerk painted his picture. It had once been a house for Jewish converts, "Domus Conversorum," and two separate taverns had been established there. The window is presumably sixteenth century—and so is the panelling, with its small, plain squares. So far the problem is easy of solution. But what is

bad Bayliffs. Places in the Council House of the City, equal with Bayliffs, and had votes at all their Meetings

"March 14, 1687. A Council at the Guildhall was held by the Mayor and his Brethren, wherein the Kings letter was read to admit and elect R. Carter, a Brewer, Assistant, or one of the 13 Aldermen, in the place of Robert Panting, Alderman. The said letter commanded to elect etc. This word brought on an opposition, and Tobias Browne was pitched upon for the occasion. They were brought out into the Balcony for the Commons in the Guild Hall yard to elect, who chose Browne—But he denies the election." Actually, Carter was Mayor next year, 1688.

Well, there's the evidence, and it is pretty obvious that one or other of those events must have given Heemskerk his subject matter. Are these the naughty bailiffs being genially thrown out of the Council, or are facetious and hearty congratulations being offered to the members who objected to the wording of the royal letter; and is that the letter which is held up in the background? I don't know that the exact signification is of much importance—what is certain is that we see in this picture a contemporary commentary on one of James II.'s numerous acts of interference in local government. I venture to remind those who have followed the argument thus far, that while this excitement was going on in the City Council, a more august and decorous dispute was brewing at the other end of the High. James ordered the Fellows

of Magdalen to elect as President of the College Mr. Anthony Farmer, who was ineligible as he was not already a Fellow and was, moreover, a Catholic and was "as to character and conduct unfit to become their President." They presented a petition to the King and were informed that his Majesty expected to be obeyed. They promptly elected one of their own number, Mr. Hough, who was eligible according to statute. The King declared the election void, and sent a Royal Mandate ordering them to elect Dr. Samuel Parker, Bishop of Oxford. They refused; the King came down to Oxford in person and ordered a special commission: three commissioners, with three troops of horse arrived at Magdalen, forcibly dispossessed Hough, twenty-five of the Fellows, and many of the scholars. "It was thought," wrote Bishop Burnet later, "an open piece of robbery and burglary." The College was deserted for more than a year, when James was forced to give way.

The Rochester in Vertue's account presumably refers not to John Wilmot, second Earl, Restoration poet and rake, who died in 1680, but to Lawrence Hyde, James II.'s minister, brother of Anne Hyde, first wife of James, and second son of Chancellor Clarendon. Rochester had been dismissed in January 1687, because he would not become a Catholic, and he had local connections both at Swallowfield on one side of Oxford, and at Cornbury on the other. This could very well account for Heemskerk's presence in Oxford in February or March of that year, and it is by no means improbable that this picture was painted specially for the fallen minister.



1. AN "INCIDENT" IN THE OLD TOWN HALL AT OXFORD DEPICTED BY THE FATHER OF THE "CONVERSATION PIECE": A RECENTLY-DISCOVERED PAINTING BY E. VAN HEEMSKERK (1645-1704.—FULLY SIGNED, AND DATED 1687).

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2. THE OLD TOWN HALL, OR "DOMUS CONVERSORUM," AT OXFORD; THE SUBJECT OF A STEEL-ENGRAVING IN INGRAM'S "MEMORIALS OF OXFORD"—SHOWING, ON THE LEFT, THE LONG WINDOW DEPICTED IN HEEMSKERK'S PAINTING.

the strange scene depicted in so lively a manner by this obscure forerunner of a great painter? I have to thank Mr. John Johnson, Printer to the University, and Mr. E. A. Greening Lamborn for pointing out two episodes which may well have provided the painter with his material. I must quote again, this time from Peshall's "Ancient and Present State of the City of Oxford" (1773).

"16 Feb. 1687. (Thursday) by Virtue of an Order from His Majesty's Privy Council, were removed certain Persons from their offices within this Corporation, and other Gentlemen, Freemen of the City,



# This England . . .



*Painstwick Beacon on the Stroud—Glos.*

THE seeming accident of hedge and bank, of lonely tree or sudden copse, does much for the careless beauty of our English landscape. Yet 'tis by no accident that they are there ; they are reservoirs of water for our rich earth. But, quotha, surely we have enough day by day in this rain-swept isle ? Too much, indeed, and for that it must be held, else would it lift the tilled soil into streams and rivers, making flood, disaster and loss. Like many good things in the English life, they are so familiar that their essential service is unheeded. No sudden invention this—it “came about” in the course of centuries (like your Worthington, another daily servitor of your good).





## FINANCE AND INVESTMENT.

By HARTLEY WITHERS.

## THE BRIGHT SIDE.

THIS is a time of year for looking at the bright side of things, and really, in spite of much that might be said to the contrary, British investors have a good deal to be thankful for when they survey the stock market wreckage that is heaped up around them. In the first place, if they have kept their money at home, they will have been able to note that, whatever may have happened to security quotations, the earning power, which is the ultimate basis of value for company shares and stocks, has been remarkably well maintained. A continued chorus of almost uniformly favourable company reports, often accompanied by increased dividends, has proved how stoutly British industry has stood up against the adverse influence of higher working costs. This it has been able to do, thanks to larger turnover and output, and to the improved equipment and management which have been applied, since cheap money and confidence have encouraged our industrial leaders to reconstruct and reorganise. Another pleasant feature has been the courage with which production has been maintained and increased, throughout the greater part of a year in which warnings about inevitable trade recession have been poured out by the Dismal Jimmies, as the Prime Minister called them, who argued that, just because we were prosperous and busy, the depression that was waiting for us round the corner would necessarily be all the more severe. It is true that towards the end of the year, the continuance of the croakers' chorus began to affect the nerves of some industrialists, and a partial set-back in certain sections of trade has begun to show itself. But the courage with which industry kept going is of good augury for its display of quick recuperative power, whenever the influences which have upset the markets in commodities have been silenced, or taught to sing another tune.

## THE CYCLE OBSESSION.

Among these influences perhaps the most potent and dangerous, as far as this country is concerned, is the belief in what Mr. McKenna, in a recent speech, described as the "bogy of the trade cycle"—a cycle which, as he said, had apparently no beginning and no end. This delusion, of a regular rhythmical rise and fall in trade activity, is especially cherished by

economists. These learned and industrious gentlemen, whose services to society have done an immense amount of good in former days, necessarily work largely on the experiences of the past. These experiences have shown them that, as everybody knows without deep investigations, there are, or at least have been, trade fluctuations, though any attempt to show that they have occurred with the even regularity that is too often claimed for them, breaks down amid a jumble of modifications and exceptions. Moreover, in this respect the experience of the past is a quite uncertain guide, because until quite lately trade activity was at any time, when it came to a certain point, liable to be checked by lack of monetary purchasing power. If, as used to happen under the old gold standard, it was not possible to increase the supply of money to keep pace with the output of goods, both the price and value of money became too high—rates of interest were screwed up and the prices of commodities tended to decline; and these influences caused reaction and depression. But this lesson from the past no longer holds good. In the first place, because the supply of money is no longer tied to gold nearly as closely as of yore; and in the second, because even if the rigidities of the old gold standard were restored (which looks most unlikely), the output of gold is now on such an enormous scale that any development of scarcity in its supply is a possibility that need not be considered.

## MODERN FORCES OF STABILITY.

Besides this worst and most effective cause of past trade slumps, other minor ones, such as harvest failures here or there, have been largely eliminated by the improvement of communication and transport, which enables the needs of one country to be quickly supplied by the abundance of another. Better information has also greatly reduced the effect of miscalculations concerning probable market demands; and organisation among producers, as in the case of tin, rubber, etc., enables them to regulate supply to meet demand with growing success. All these things make for ordered progress in production and consumption; and since the demands of consumers are practically unlimited, and since there is, thanks to the progress of science, an ever-growing capacity for production, the course of trade should, in a sanely ordered world, be one of steady expansion, chequered only by minor fluctuations when one form of production goes ahead more rapidly than others and so upsets the evenness of the march. If this is so, why do

these upsets happen, and why should even a partial recession be inflicted on British industry? The answer is clear, if we look at its more obvious causes. Apart from a shiver—which would have been short-lived but for external influences—due to the hastily corrected mistake of the original National Defence Contribution, our recession has been entirely made in America. There, as everywhere, trade was ready and eager to go ahead and grow, but was interrupted by the quarrel between the Government and business. Between them, the two antagonists produced lack of confidence and so a fall in security and commodity prices; this fall was reflected here, because speculators had lost money in Wall Street, and because it was recognised that the lower commodity prices quoted in America meant less purchasing power for the overseas customers of British industry. And, of course, all the time the fear of war in Europe has been a restraining influence on enterprise.

## THE CURE FOR DEPRESSIONS.

All this shows that trade, if left to itself, does not, as is often contended, contain within itself the seeds of violent fluctuations, but is occasionally forced into them by mistakes and stupidities on the part of governing authorities. Evidently then, the cure for these fluctuations is more reasonable behaviour by the Governments. And this there is now some reason to expect. In America the President has lately shown that he and his advisers at last perceive that they cannot expect recession to be stayed if business is continually abused and harried. Through the mouth of one of his Ministers he has invited the co-operation of private enterprise in promoting recovery; and he has also promised reforms in taxation and fairer treatment of the railroads and utility companies, which will put them into a position to tackle the immense arrears of equipment that are waiting to be carried out. Above all, he has sketched a building programme on a lavish scale, which will have a highly stimulating effect on the prices of materials. In Europe, the political atmosphere has lately altered very much for the better; and the outrages committed by Japan in China have brought together the United States and the Western Powers, and shown the latter that this is not a time for them to waste their resources on quarrelling with one another. In the meantime, British investors know that our industries will be kept busy for some years on our armament programme, and can hope that long before it is ended a saner world may be settling down to the furtherance of international trade.



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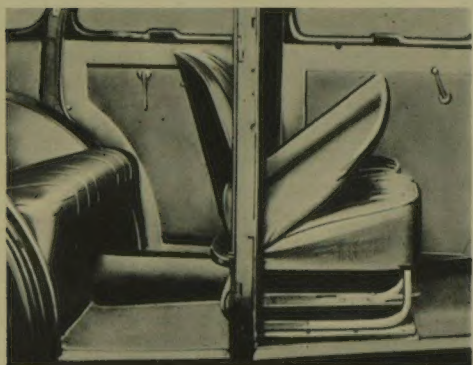
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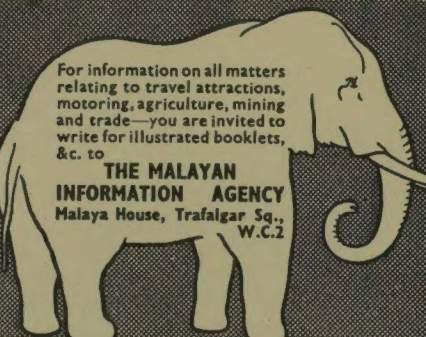
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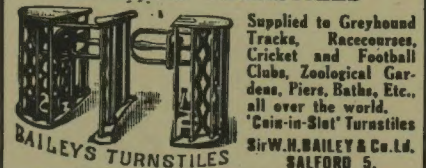
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AMONG the most interesting of the new stamps of the month are those presenting fresh portraits of the King. The full-face presentation of his Majesty in uniform for the stamps of Southern Rhodesia is likely to rank as a first favourite with collectors. It is intaglio printed by Messrs. Waterlow and Sons. The frame is dignified and simple, giving the portrait full prominence, with the splendour of the uniform and the many decorations worn. There are thirteen values, 1d. to 5s., to hand, the shilling values being very effective in bi-colour.



SOUTHERN RHODESIA: THE NEW GENERAL ISSUE.

A contrast of printing methods is afforded by the first typographed "King's Heads" of the new reign, which have arrived from the Straits Settlements. They are the 5 cent brown and 10 cent purple in the old frame, but the profile of King George VI. is turned towards the right, whereas the King George V. head was turned to the left.

It was only the other day that a fiddle was pictured on some stamps of Belgium. No doubt it was a "Strad," for it was associated with the Belgian violinist Ysaye. Now, on an unusual "centenary" series from Italy, Antonio Stradivari himself is brought along with other celebrities into the gallery of stamp portraits. It is just 200 years since his death at Cremona. He is seen examining a specimen of his handicraft on the 10 centesimi rose, and on the lire 2.55 grey-green of the series. The other celebrities in this issue, all but one of whom are new to stamp portraiture, are Spontini the composer, the poet Leopardi, the musician Pergolesi, and the painter Giotto. Leopardi figured in the "great writer" series of 1932. The stamps are of large size, and well produced in photogravure.



ITALY: ANTONIO STRADIVARI OF CREMONA.

The Christmas child-welfare stamps make an attractive group this year, which, by the way, brings us to the silver jubilee of the Swiss "Pro Juventute" annual issues. Two of the current series issued on Dec. 1 are ornamented with silver garlands in honour of the occasion. Holland's design this year is happily chosen, being adapted from Frans Hals' painting "The Laughing Boy." Luxembourg's children's series, depict Duke Wenceslas II. (1383-1419).



LUXEMBOURG: A CHRISTMAS CHARITY STAMP.

The centenary of the taking of Constantine by the French is recalled in a set of four stamps from Algeria. They are printed from engraved steel plates, all in one design, showing the place in 1837. Nine stamps from Germany for the winter relief funds, are all in marine designs this winter. These are sold at a small supplement over the postal value for relief work. The scenes are: 3 pfennig, a motor lifeboat going out to a ship; 4 pf., *Elbe I.* lightship; 5 pf., fishing-fleet; 6 pf., a cruising liner off Madeira; 8 pf., a windjammer; 12 pf., s.s. *Tannenburg* (East Prussian service); 15 pf., ferry-boat *Schwerin*; 25 pf., the liner *Hamburg*; 40 pf., *Bremen*.



ALGERIA: THE CENTENARY OF CONSTANTINE.

The classic lore is abundant in stamp designs, yet is enriched by a remarkable set of thirteen stamps from Greece. The designs, all drawn from classic sources, show a bull-fight, a Court lady, Jupiter, Venus, a coin of the Amphictyonic League, Diogenes of Rhodes, sea battle of Salamis, part of the frieze of the Parthenon, Alexander the Great at the Battle of Issus, St. Paul preaching to the Athenians, a Byzantine temple at Salonica, the Emperor Leo's victory over the Saracens, and an allegory of "Glory." Taken with the four current denominations of the King George II. portrait, the series is designed to represent the spirit of Greece throughout the ages.



GREECE: JUPITER, DEPICTED ON A NEW ISSUE.

Last June we illustrated one of the short series of stamps Austria issued to mark the centenary of the famous Danube Steam Navigation Company. This year also witnesses the centenary of the Austrian railways, hence the trio of handsome photogravure stamps just received showing the earliest locomotive, the "Austria," with high smoke-stack and tall-batted driver (12 groschen sepia); a modern locomotive and train (25gr. violet), and an electric train (35gr. deep red).



AUSTRIA: THE CENTENARY OF AUSTRIAN RAILWAYS.

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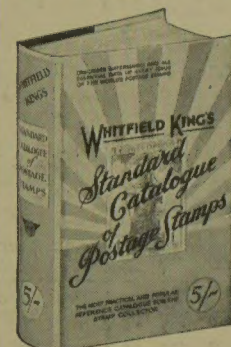
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